THE NEW YORK DRAMATIC MIRROR.

Vol. XXV., No. 646. NEW YORK: SATURDAY, MAY 16, 1891. PRICE TEN CENTS.

JOHN DREW.

AT THE THEATRES.

Palmer's.—The Tar and the Tartar.

Comic opera in three acts. Libretto by Harry B. Smith. Music by Adam Itzel, Jr. Produced May 11.

Muley Hassan	Digby Bell
Khartoum	W. F. Rochester
Farina	Fred. Frear
Vassuf	Charles Meyers
Mokef	Charles H. Jones
Cardamon	Hubert Wilke
Farina	Helen Bertram
Taffeta	Annie Meyers
Alpaca	Laura Joyce-Bell

To the excellent fooling of Digby Bell, the tuneful music and the glittering *mise-en-scène* the success of The Tar and the Tartar at Palmer's, on Monday night, may be attributed.

Mr. Bell is not a comic opera star, but there is no reason why he should not be one, for he is funnier and he sings much better than several of the comedians that have been graduated into the prominence and emoluments of companies bearing their own names, while his personality is just as amusing to the public. In this new piece he has a part full of opportunities for comic acting, and during the initial performance he kept the large house in constant good humor.

Morocco is sufficiently remote and hazy to the average American auditor to thoroughly answer the purpose of the librettist. In that respect it ranks with Siam, Japan, Persia and the several other picturesque countries with whose people, manners and customs, as seen through the rosy glasses of comic opera, our public is more or less familiar. It is in Morocco, therefore, that the authors of The Tar and the Tartar have laid their scenes.

The plot concerns the fortunes of Muley Hassan, a sailor, who arrives on the coast of Morocco in time to be made sultan in place of the real ruler, who, wearied with the cares of state, has sought recreation by assuming a disguise and pretending to be drowned. The rightful heir to the throne, Cardamon, falls in love with Farina, a beautiful slave who has been presented to the monarch, and he frightens Muley into an agreement that they shall rule alternately, an hour at a time. Muley's troubles then begin, the greatest being the presence in the harem of his wife Alpaca, from whom he had run away.

After a brief and variegated experience in the Sultanic character, Muley procures from the court physician a potion that he supposes will put him to sleep for a quarter of a century, when he will awake among a new set of wives and subjects. The draught acts but for a day, however. He recovers to find Alpaca and the rest of his misfortunes still much in evidence. The genuine Sultan reappears, Cardamon gets his Farina and legitimate promotion to the throne, while Muley is made admiral of the Moorish navy—an appointment he relishes because the regulations forbid officers' wives accompanying them aboard ship.

There is nothing particularly humorous in this plot, except the idea of the two Sultans that reign alternately and alternately monopolize the affections of the harem. That idea is handled in such a manner that it loses its pith and point. The dialogue is spiritless, except in the scenes between Muley and his persecutors, and in certain passages it is tediously drawn out. Pruning would not be amiss in the first and second acts. The lyrics are commonplace, as a rule, but they have, at all events, the merit of singing smoothly.

Mr. Itzel's music lacks originality. There is scarcely a number in the entire work that does not wake the echoes in the caves of memory. But much of the score is lively and tuneful. Give the popular ear melodies whose progressions it can readily anticipate—give it a few simple ballads, rhythmic waltz movements and noisy marches and you have filled it with happiness and content. Mr. Itzel has done all this, and he finds his immediate reward.

The numbers that were especially singled out for applause by the audience were Muley's burlesque lullaby, which is really pretty; the serenade of Alpaca and the Sultan's pages; the topical quartette, "Nothing is Like it Used to Be"; "The Rocket and the Stick," with its interpolated whistle; and a medley of national airs, this last rendered with boisterous effect by the whole company.

If Messrs. Itzel and Smith have not made a particularly valuable contribution to the current comic opera repertoire in The Tar and the Tartar, they can claim credit, at least, for composing and writing a merry, jingling, care-killing piece that in all likelihood will enjoy a larger measure of popular success than any operetta of native origin that has yet had a metropolitan hearing. The first-night audience received it heartily and lengthened the representation nearly half-an-hour by demanding numerous encores.

As we have already intimated, Mr. Bell as Muley was the life and soul of the performance. His humor is both rich and lucid; his drolleries are irresistible; his comic expression is adroit and varied. He never fails to score his point. Mr. Bell is not a clown; he is a comedian, whose most extravagant funniments are saved by the salt of a keen intelligence. His ability as a singer is well-established. In Muley he has ample scope for the display both of his acting and vocal accomplishments. Mr. Bell would place himself beyond the range of criticism—so far as this character is concerned—if he would exercise more care in his pronunciation. Even the comedian's license does not excuse the substitution of *ut* for *it* and *silunce* for *silence*.

Miss Bertram is a pretty woman with a voice that shows considerable training. In the part of Farina she sang better than she acted. In doublet and hose her appearance occasioned the retrospective wish that she had prepared for this production by a farinaceous diet.

Laura Joyce-Bell's rich, finely cultivated, contralto was heard to splendid advantage in the serenade. Her acting was, of course, all that the role demanded.

Little Miss Meyers played Taffeta brightly. The energy with which she attacked the high notes in the medley of patriotic airs won the admiration of the audience. There is nothing that delights the average American more than the chanticle of a pair of lusty lungs. It isn't art, but it's noise, which answers quite as well with the majority.

Mr Wilke was a handsome and dashing Cardamon.

Mr. Rochester was quietly funny as Khartoum, the master of the revels, and Mr. Frear made the court physician, Pajama, a drily amusing functionary.

The piece is superbly staged. The costumes, after Baron De Grimm's designs, are picturesquely fanciful. Joseph Clare's three scenes are beautiful specimens of Moorish architecture and decoration.

Mr. Itzel conducted the orchestra in person. It usually happens that when a young composer directs his own work his anxiety and enthusiasm prove a source of worry to the musicians and an acrobatic spectacle for the audience. This occasion offered no exception to the rule. Mr. Itzel's zeal found vent in the most extraordinary gyrations.

Casino.—Apollo: or, The Oracle of Delphi.

Burlesque operetta in three acts. Music by Josef Helmesberger, Jr.; libretto by J. Schnitzer. English adaptation by H. B. Smith and Edgar Smith. Produced May 7.

Pythia	Lillian Russell
Paresina	Louise Beaudet
Lerina	Grace Golden
Harpia	Eva Davenport
Dioskuros	Edwin Stevens
Helios	Ferdinand Schuetz
Glaukos	Harry Macdonough
Mermeros	Max Figman
Dimoklos	Edgar Smith
Tiamis	Charles Renwick
Nauskles	James Maas
Adrastos	Jefferson De Angelis

The composer and various authors of Apollo, or the Oracle of Delphi, should modestly enjoy their present possession of the Casino stage. The operetta is not an immortal work. Lillian Russell, picturesque costumes, and Henry E. Hoyt's scenery are vital elements of its reign.

The comedians worked hard to infuse humor into careworn and cast-iron jokelets. Edwin Stevens confided to the audience that he could never be admitted to the four hundred because he was such deuced bad form, while his side-partner, De Angelis, tried to be equally mirth-provoking at the expense of his form by throwing himself headlong on to the stage from a realistic precipice of stage rocks.

The composer, Josef Helmesberger, Jr., is a close imitator of Strauss. The score abounds in waltz movements, and most of them are decidedly reminiscent at that. The one exception to the general monotony of Herr Helmesberger's commonplace jingles is the love duet of Pythia and Helios "To the banks of the Illyssos" in the second act. Miss Russell's artistic singing in this selection was the musical feature of the performance, and the audience on Thursday night showed its delight with rapturous applause. The prima donna was sadly handicapped by the vocal efforts of Ferdinand Schuetz, a Teutonic tenor, of shouting proclivities, with a pronounced faculty of singing flat.

The argument is rather incoherent. According to the information conveyed in the programme, it is oracle week at Delphi, when the singing comedian, otherwise Adrastos, the high priest of the temple, sets the operatic ball rolling in the first act. Dioskuros, the guardian of the temple, has discovered in the archives a law to the effect that should Pythia, Apollo's oracle, permit herself to be kissed by a man, the wrath of the gods would be visited upon the offenders and the temple demolished. Helios, a young Athenian, is in love with Pythia, and Adrastos and Dioskuros endeavor to separate the lovers before the osculatory period has set in.

After being frustrated in a planned elopement with Helios, Pythia resigns her position of oracle, but is induced by Adrastos, through fear of Apollo's vengeance, to reconsider her determination. Ultimately Helios secures an interview with Pythia, and kisses her, in defiance of Apollo's wrath. Pytnias prefers love to the oracle business, and resigns her office. The populace, enraged at the failure of the festival, are on the verge of riot, when Dioskuros averts the danger by announcing that the temple will close for the season, to be opened in the Fall as an amusement palace for the free entertainment of the people of Delphi.

As we have already intimated, Lillian Russell did much to save the operetta from musical collapse. In addition, it may be said that her beauty and the magnetic charm of her fascinating personality lent romantic realism to her embodiment of Apollo's oracle. It is safe to predict that the operetta will draw at the Casino so long as Miss Russell remains in the cast.

It was a singular lack of judgment, however, to have cast Ferdinand Schuetz for the role of a young Athenian. He is neither young nor Athenian in appearance, while his cumbersome, German method is not adapted for vocal and histrionic sprightliness.

Louise Beaudet sang sweetly and danced with exquisite grace as Paresina, and was ably seconded by Grace Golden, who played the part of Lerina.

Harry Macdonough, Max Figman and Edgar Smith labored conscientiously to extract drollery from the lines provided for three Athenian fops, but their fun was not side-splitting.

Jefferson De Angelis, in his rotund make-up of Adrastos, threw himself about with athletic recklessness, and Edwin Stevens as Dioskuros contributed what he could in the line of farce-comedy clowning. They are both good comedians, and their shortcoming in the present instance is principally due to the dreary dialogue of the libretto.

Gustave Kerker led the orchestra with customary efficiency, and the entire performance evinced thorough rehearsals and good stage management. The announced intermissions of ten minutes between the first and second acts, and of fifteen minutes between the second and third acts are unnecessarily long. The third act, by the way, is very weak. In its present condition it is hardly worth waiting for, except for the scenic terrace leading to the temple, which presents a very telling stage picture. Indeed, Mr. Hoyt's other settings, the Castalian Spring at Delphi in Act I., and the Temple of Apollo in Act II., are equally artistic.

Daly's.—Rosina Vokes.

Rosina Vokes changed her bill at Daly's Theatre last Monday and presented another set of one-act plays, all of which have been performed here during previous engagements.

The performance began with Percy Pendragon, adapted from H. J. Byron's Married in Haste. In this comedy, it is not a case of "to repent at leisure," for fortune and a crochety bachelor uncle eventually smile upon the young couple.

Felix Morris as Percy Pendragon, the uncle with a hobby for art and laconic expressions was sufficiently droll. Grant Stewart as the nephew, was acceptable. Emily Bancker, as the nephew's wife, was charming both in her acting and personal appearance.

My Milliner's Bill was paid as usual after many diverting perplexities and after Miss Vokes had sung her perennial favorite, "Is 'Art was True to Poll."

Theyre Smith's farcical comedy, My Lord in Livery, was last on the bill. The play relies for success on the oddity and absurdity of its complications. It discloses half a dozen people disguised and playing at cross purposes in a game of sport that becomes a panic at times.

Courtenay Thorpe appeared as Lord Thirlmere, disguised as a footman, and would have been entirely satisfactory had he not posed.

Spigott, an old English family butler, was played by Felix Morris in a manner that convulsed the audience.

Ferdinand Gottschalk, as a simon pure footman, again proved himself to be a clever character-actor.

Rosina Vokes, Eleanor Lane and Marion Kilby, as three sisters clumsily disguised as servants, were admirably unbecoming to their assumed lowliness of station.

To-night (Wednesday) The Light that Failed, an adaptation of Rudyard Kipling's book, will be substituted for Percy Pendragon.

People's.—Bleak House.

Jane Coombs, who is not often seen in New York, appeared on Monday night at the People's Theatre before a large audience, in a dramatization of Charles Dickens' "Bleak House."

The novel is so well known that it is unnecessary to say more than that the plot depends on the incident of the secret amour of Lady Dedlock and the murder of Tulkinghorn.

Jane Coombs as Lady Dedlock played the part cleverly and with much artistic detail, though her style was of the order known as "theatrical." In the dual-role of Hortense, on the other hand, she was far more successful. Her acting was much applauded.

J. Leslie Gossin gave a good personation of Tulkinghorn, and J. K. Hutchinson as Bucket proved a superior stage detective.

H. J. Hushberg rather caricatured the part of Grippy. J. P. Loughney acted excellently as Krook, but was nearly inaudible.

Walter Eytinge as Sir Leicester depicted an aristocratic type of English gentleman with a grave and courtly bearing and a singular fidelity to nature.

Jo was well acted by Lola Bertelle, that is, so far as a girl can pass for a boy. The part of Esther Summerson was too strained to afford Gladys Eurelle any opportunity of being seen to good advantage.

Windsor.—Little Lord Fauntleroy.

Little Lord Fauntleroy, the play in which Tommy Russell and Elsie Leslie attained stellar fame, was performed at the Windsor Theatre on Monday night by a good company, to a fair-sized but appreciative audience.

Ray Maskell in the title role was an excellent Little Lord. Frances Wheatcroft as Mrs. Errol manifested a motherly devotion that won the sympathy of the audience. Florence Foster's impersonation of the adventuress, Minna, was very good.

Carl A. Haswin was effective as the Earl of Dorincourt. Frank Opperman as Haversham, George Conway as Mr. Hobbs, J. Cammeyer as Dick and Hugh Ford as Thomas were all efficient in their respective parts.

Jacobs'.—The Burglar.

Although The Burglar has been seen in several of the theatres in town heretofore, it has always proved to be a good attraction and one that possesses qualities to interest those who are susceptible to the sentimental influence of such plays. The piece met with a warm reception at Jacobs' Theatre on Monday night.

A. S. Lipman gave an able portrayal of the role of the burglar and was frequently applauded during the performance.

Vallie Egar, a very clever little child actress, played the part of Editha in a most winsome manner and thereby won the sympathy of the entire audience.

Harry Corson Clarke was capital as the law student. In fact the company is good throughout, and all were equal to the requirements of the piece.

Next week, The Broom-Maker.

Fourteenth St.—McCarthy's Mishaps.

Ferguson and Mack's Comedy company commenced a week's engagement in McCarthy's Mishaps at the Fourteenth Street Theatre last Monday night. Barney Ferguson as Dennis McCarthy tumbled about the stage in a grotesque Hibernian make-up, reaching an athletic climax in the last act with the introduction of his specialty known as The Burlesque Circus, or, Barnum Outdone.

The St. Felix Sisters appeared in their new terpsichorean specialty, entitled "Ancient Mode," and the Herbert Brothers performed acrobatic feats with remarkable agility.

Marguerite and Richard Ferguson both deserve special mention for their graceful dancing.

Next week, Annie Pixley in Kate.

Tony Pastor's.—Variety.

A programme of eleven clever "turns" made up a pleasing entertainment at Tony Pastor's theatre on Monday night.

Among the numbers were the Midgleys, late of the Natural Gas company, who displayed much comedy talent, and were highly amusing; Flora Moore, whose vocalism and business are constant reminders of her erstwhile excellent work in the Bunch of Keys; A. O. Duncan, a ventriloquist of more than ordinary ability; and the Marleys, an eccentric trio of late importation, whose horseplay is extravagant and ludicrous.

The bill also includes such other favorites as Lottie Gilson, Lord and Rowe, Fitzgibbon Sisters, Larry Dooley and Frank Bush.

Garden.—A Parisian Romance.

At the Garden Theatre on Monday evening Richard Mansfield changed his bill and presented Octave Feuillet's well-known A Parisian Romance.

The house was well filled, and the audience was most demonstrative in its expression of approval. The applause was well deserved, for Mr. Mansfield was at his best. He has never been seen to better advantage than in his artistic portrayal of the repulsive old reprobate, Baron Chevrial.

Beatrice Cameron was seen as Rose, the dancer, and, as usual, this favorite actress succeeded in thoroughly pleasing her audience.

Next Thursday Mr. Mansfield will present Prince Karl.

Grand.—The Dazzler.

Lydia Thompson delighted a large West-side audience in The Dazzler at the Grand Opera House last Monday evening. She is as playful as a kitten in her burlesque specialties, and dances with as much agility as ever.

Joseph S. Ott created a great deal of laughter with his parody song, entitled "Haul Me Back Again," and Max Miller, Thomas J. Grady, R. S. Nodine, Jr., and Sherman Wade also afforded much amusement.

Next week, Rose Coghlan in Forget-Me-Not.

Koster and Bial's.—Variety.

The usual excellent programme is drawing large houses to Koster and Bial's this week.

The management of this favorite music hall announce the début on May 18 of Peggy Pryde, a daughter of Jennie Hill, who is now on her way over from England.

At Other Houses.

O'Dowd's Neighbors is in its second week at the Bijou.

The Merchant is doing a good business at the Madison Square.

This is the last week of A Straight Tip at the New Park.

Reilly and the 400 continues its jubilant career at Harrigan's.

Mr. Wilkinson's Widows enjoys uninterrupted prosperity at Proctor's.

It is announced that "10 400 citizens" have enjoyed and applauded The Envoy at the Star.

De Wolf Hopper is doing an excellent business in Wang at the Broadway.

BURNED IN HER DRESSING-ROOM.

THE MIRROR correspondent at Paterson, N. J., telegraphed us on Monday night as follows concerning the accident that befell Mabel Fenton in her dressing-room at Jacobs' Opera House.

PATERSON, May 11, 1891.

Mabel Fenton, of Rice's Knotty Affair company, was severely burned to-night in her dressing room, just before the evening performance. Physicians say she will be unable to play for months. The fire was caused by an alcohol lamp with which she heated a curling iron used in dressing her hair.

JOHN C. BUSH.

According to supplementary information it seems that when Miss Fenton's clothing caught fire from the alchohol lamp she was using to heat her curling-iron, several members of the company, on seeing her literally enveloped in flames, had the presence of mind to throw their overcoats around her, and thus saved her from burning to death.

Doctors were quickly sent for, and it was found that Miss Fenton was badly burned about her breast and arms, while her face and body were frightfully blistered.

As there was no understudy with the company, the manager had to cancel the engagement. Mabel Fenton is the wife of Charles J. Rose.

A Knotty Affair is underlined for the New Park Theatre, New York, next week.

THE INTELLIGENT PUBLIC.

Boston Post.

THE DRAMATIC MIRROR finds that music is winning the most intelligent people away from the drama. And yet the managers, on the other hand, complain that the best plays do not draw audiences as effectively as most of the current trash of the day. Perhaps the truth lies somewhere between the two extremes.

Brooklyn Eagle.

Several months ago the *Eagle* commented on the singular contrast offered between the advance made in music and the falling off in the quality of dramatic work. The theatres all over the country report that this has been but an indifferent season, whereas there has been uncommon activity in music. The reason is apparent; the music is good and the plays are bad. A good many troupes have come to grief and there is reason for thankfulness that the most of them were engaged in trying to play farce comedies, as the silly things are called that are acted by variety performers. As between Natural Gas and a Philharmonic concert the person of taste and sense will not hesitate. THE MIRROR speaks of this in a way that shows managers to have been affected by it.

STUART ROBSON'S VIEWS.

Stuart Robson talked on a variety of topics to a MIRROR man at the Gilsey House.

"Next season," said the comedian, between the puff of a cigar, "I shall give The Henrietta a rest in New York, Philadelphia, Chicago and Boston. In new territory I shall play it—at San Francisco, for instance, where I have only played in it a few times."

"Have you new plays?"

"The most important announcement I have to make is a revival of She Stoops to Conquer. My company has given the comedy fugitive performances in the country this year. It wasn't very well played, as the company was not organized for such a production. There was sufficient encouragement, however. She Stoops to Conquer is a new play now, to all intents and purposes.

"I believe that people, by the prevalence of farce-comedy, have been laughed out. Will farce comedy survive? I think that the better class will. What do I call the better class? Champagne and Oysters, produced some years ago at the old Park Theatre, Forbidden Fruit, Aunt Jack and Dr. Bill."

"Farce-comedy has its uses," continued Mr. Robson, rising from his chair and walking across the room, as though on the companion deck. "It has purified pure comedy. Scalawagism of the past an audience of today would resent, except in farce-comedy."

"How so?"

"For instance in She Stoops to Conquer a bit of legitimate business handed down for Tony Lumpkin was that, when a lady he admires rises from her chair, Tony should kiss the seat of the chair.

"Another old-time business was for Graves, who is a gentleman, in Money, to carry a handkerchief with a hole in it, and to blow his nose through the hole with his fingers.

"The audience to-day does not like such business in comedy. It finds its place in the average farce-comedy.

"In my new play, Is Marriage a Failure? I play the part of a gentleman who has humorous and pathetic elements in his nature. In the last scene I am annoyed by the officious attentions of his wife's friends. I knock a man down. The audience laughs, but doesn't like it. So I cut it out. How the olden time would have liked it, though!"

"What are your thoughts about the decline of the drama?" asked the scribe.

"I don't think that the drama is declining. There is more money made by legitimate than by farce-comedy. The success of Jefferson and Florence in The Rivals has not been equaled. The same may be said of Irving's production at the Lyceum.

"Farce-comedy has brought to the theatre people who wouldn't otherwise have gone. And the people, many of them, have become regular theatregoers, and have patronized other plays.

"A few years ago Daniel Bandmann gave performances of Hamlet in dime museums. That was another good thing for the drama: those people who saw Bandmann had their tastes and thoughts elevated, and undoubtedly many of them were thus brought to the first-class theatres."

"Do you consider The Henrietta to be a success in London?"

Mr. Robson opened a letter which lay on the centre table.

"A friend who was present at the first night of the play in London writes to me that the truth is they took The Henrietta wrong end first. They seem to misconprehend the comedy element. When Van Alstine says that he will give Bertie five hundred thou and dollars, and Bertie, aghast at the magnitude, cries 'Father!' Van Alstine says 'Not a cent more!' In America we think the 'not a cent more' is a very funny line, but the Englishman says 'Well I should think not! Isn't that enough! Egad!'

"The average Englishman looks upon money as upon religion—something not to be made a jest of.

I predicted the English failure of The Henrietta. It's a great newspaper success, but only on its serious side."

"Do you think the American dramatists will be able to supply the demand before long?"

"Well," replied Mr. Robson, "I think so, I hope so. Compare now with a few years ago. Look at the recent successes by Americans. The Senator, The County Fair, The Old Homestead, Alabama, Is Marriage a Failure, The Henrietta, Men and Women."

"Will stock companies become more numerous?"

"They will. Stock companies will come back. New York, by the way, praises itself too much when it thinks that it supports four stock companies. These companies make their big money in Philadelphia, Chicago and Boston."

"When does your season close?"

"I close at the Union Square the 20th of this month. Then I will go at once to my place at Cohasset. My grandchildren will be there and I am very fond of them."

Here Mr. Robson showed THE MIRROR man a photograph of himself with a grandchild on each knee. "Those children keep me busy," said the actor, "just as I get one to sleep the other wakes up."

"Is Marriage a Failure the only play to be added to your repertoire?"

"I shall probably stage Buckstone's old comedy, Married Life.

"I seem doomed to play boys forever. From Bertie the Lamb to Tony Lumpkin!"

BUSY CHARLES FROHMAN.

Charles Frohman sails to-day for Europe on the *City of New York*. On arriving at Liverpool, he will go direct to Paris.

His trip is a hasty one. He had planned to go to San Francisco to meet his stock company. On Friday, however, he found that it would be necessary to give his personal attention to his foreign affairs.

Mr. Frohman says that he expects to conclude arrangements in Paris that will be as important as any of his latest achievements. He will secure the necessary costumes and properties for Thermidor.

Mr. Frohman will stop in London in order to see Jane, which he will produce here during the Summer.

The booking for the Tabor Circuit theatres, fourteen in all, will be done exclusively at Charles Frohman's offices.

The manager of a company can now arrange in half an hour, an entire tour to California and return.

CRYSTAL SLIPPER ALL RIGHT.

The following paragraph appeared in our last issue:

Word reaches THE MIRROR from the West that the members of the Bluebeard, Jr. company have not received salary in full for six weeks past. The same state of affairs is said to exist in The Crystal Slipper company.

The item evidently created some excitement in Chicago from whence the following telegram arrived on Saturday:

On page three, third column, this week's MIRROR, appears a paragraph coupling Bluebeard and Crystal Slipper, stating that salaries are back in latter company. This is a malicious falsehood. Bluebeard I rented to Mr. Mead a year ago. He is managing that. The Crystal Slipper and the American Extravaganza company of the Chicago Opera House are under my management. There is not now, and never was during my managerial career, an actor or actress kept waiting ten minutes for his or her salary after it was due. Unless you see fit to fully retract the statement in your next issue, so far as the Crystal Slipper is concerned, much as I regret law I will have to begin a suit for libel. Answer to-day. Have always regarded your paper as exceptionally reliable.

D. HENDERSON.

The statement to which the sender of the foregoing message objects was based on information sent from the West by a theatrical man—an ex-journalist, whose veracity we had no reason to question. The statement concerning The Crystal Slipper was not given as a fact, but as a rumor. The "coupling" of the names of the two attractions in no sense was intended to signify that they were under the same management.

We have no direct evidence that Manager Henderson sent the above dispatch; indeed, the message was marked "133 words, coll.," which would seem to imply a doubt on that point. But if Mr. Henderson did send the telegram, we congratulate him and the members of his company on the promptness with which he says he has met all his obligations to them.

More to the point is the following dispatch from Mr. Cossar, our Chicago representative, dated Monday:

Absolutely no truth in paragraph stating salaries back in Crystal Slipper company. Closed season of forty-eight weeks at St. Louis last night. Arrived here this morning to begin rehearsals of new piece, Sindbad. Bluebeard is leased by Henderson on royalty and he has nothing to do with management or salaries.

THE MIRROR can only say, in dismissing this matter, that it uses every possible precaution to avoid mistakes and misstatements. It hopes that Mr. Henderson may always be able to pay salaries promptly and that he will some day find himself in a position to prepay his telegrams.

MANAGER GREENWALL HERE.

Among the arrivals of out-of-town managers, last week, that of Henry Greenwall, representing the great Louisiana, Texas and Arkansas circuit, was most conspicuous. Mr. Greenwall has a host of friends in this city, and his reception by them was cordial.

A MIRROR representative met Mr. Greenwall in Taylor's Exchange, where he has taken offices for the Summer, and in answer to the query as to how business had been in the South, the manager assured him that the past season had been one of the most profitable and successful within his recollection.

Many improvements will be made in the theatres controlled by Mr. Greenwall. The Dallas house will be made entirely new, and as its seating capacity was never large enough it will be increased to one-third larger. The Fort Worth house will also be renovated, and preparations are being made to turn the Houston Opera House into one of the finest theatres in the South. Galveston will likewise be favored and the theatre improved, redecorated and put in first-class order. There will be no new house at Waco, however.

Mr. Greenwall will remain in New York until the middle of June, when he will sail for Europe. He intends to return before the end of August.

He says that the Southern people are now looking for first-class theatrical attractions. They have become gradually experienced, as it were, and the gorgeous paper and fancy-colored lithographs of seasons past will not succeed alone at the present time. Good plays, good companies and actual merit are in demand.

Some people have been under the impression that companies not booked at the Greenwall house, in New Orleans, would have difficulty in playing the Texas circuit. This, Mr. Greenwall says, is not so.

MR. DAVIDSON'S LUCKY VENTURE.

Dore Davidson confided last Monday to a MIRROR reporter that he expected to make a barrel of money out of his new play, Dangers of a Great City, by Oliver North.

"Even the shrewdest of managers," said Mr. Davidson, "cannot tell the drawing power of a piece until it has been fairly tested. Dangers of a Great City was enthusiastically received on its first production at Jacobs' Theatre in Rochester, on May 4, and after it began to draw crowded houses in Buffalo and Cincinnati I felt sure that I had struck a money-making success. This conviction was thoroughly confirmed by the splendid week engagement we recently played in Brooklyn.

"To what do you attribute the success of the piece?"

"Well, in the first place, Dangers of a Great City is a comedy-drama developing various thrilling and realistic phases of New York life that are of a most interesting and absorbing nature. But I attribute the great success of the piece to the superabundance of comedy characters and comedy scenes. Why, there are more laughs throughout the performance than in the most successful farce-comedy of the day. There is a dramatic climax to each act, and the dramatic situations throughout are received with vociferous applause. I think it is a better play and will live longer than the Streets of New York. It is thoroughly up to date. There is nothing old-fashioned either in the plot or the characters. It is a play for the people and for the times."

"How about the acting?"

"Ramie Austen has made a pronounced hit in the principal role, far beyond her own expectations. Her emotional and sentimental work is exceedingly effective and pleasing, and her character work in the several scenes in which she has to disguise herself as a 'tough' girl is universally commended for its humorous cleverness. As for my own acting—well, I think I'm no worse and I hope I'm better than in previous productions. My friends have been kind enough to praise me, and the returns from my enemies are still to be heard from. The most gratifying returns are those of the box-office.

"I am now booking the piece for next season in first-class houses. What is most satisfactory is that the time is filling rapidly without any particular effort on my part. I shall engage a good company, superior to any I have had in previous seasons, and it will be especially strong in first-class comedians. I shall remain in New York devoting myself to the interests of Dangers of a Great City, until the middle of July. I have been waiting for a winner, and now I feel positive that I have secured it, one that contains the mirth-provoking elements of farce-comedy in an exceptionally strong play.

MAYER'S PLANS—WITH AN "IF."

Marcus Mayer had a retrospective look in one eye and a prospective look in the other when a representative of THE MIRROR called on him.

"There are a lot of the members of the Agnes Huntington company," said Mr. Mayer, waving his hand toward the front office, "they sail for England in a week or so in the *Arizona*.

"Miss Huntington has re-engaged Albert James, Helen Mostyn, Eric Thorne, Harold Russell, J. W. Nichols, Venica Cassell, and most of the chorus for next season. Mr. Caldicott, the musical director, will sail Tuesday on the *Britannic*.

"Miss Huntington is visiting in Washington. She will sail on the *City of Paris* on the 27th. Her business manager, Charles M. Schroeder, sails with her. He will act in the same capacity for Miss Huntington at her new theatre in London.

"If the new theatre is not completed by October, Miss Huntington will tour the English provinces, probably in Fatinitza, and in a new opera which she may bring back to America.

"If the theatre is ready by November or December, Miss Huntington will not come to America, otherwise she will.

"What of your other star?"

"Fanny Davenport? She has been playing to large houses at the Columbia Theatre, Chicago. Her season will close at Newark May 30. Her next season will begin Sept. 17 in Omaha. Miss Davenport will play the Pacific coast circuit, and in the extreme West, under my management. Then she comes East. She will appear at the new Fifth Avenue Theatre in this city, in January. Miss Davenport has re-engaged her present company. Her season will be for thirty-eight weeks.

"I shall probably arrange for Miss Davenport's appearance in London season after next.

"If Agnes Huntington does not return to this country in the Fall, she will return to open my new theatre in New York, in October, '98. During Miss Huntington's absence from London at that time Miss Davenport will play at her theatre."

"Has the theatre been named yet?" queried the interviewer.

"No; Miss Huntington is revolving several names in her mind, but she wants to consult her friends in London before she choses one."

"So it is a certainty that you will have a metropolitan theatre of your own?"

"It is. I don't want to say much about it yet, however. I might give you some important news, but I don't believe in blowing the trumpet beforehand. As I said before, though, the theatre will open in October, 1898, and I will add that it will be away up town."

OBITUARY.

Charles H. Adams died May 4 at Paterson, N. J. Mr. Adams had been connected at various times with circuses and pantomimes. He was born in 1829 at Bristol, England. He came to America in 1867 to join L. B. Lent's New York Circus. Afterwards he traveled with W. W. Coles', French's and Stone and Murray's circuses, and with many dramatic and pantomime companies. The grip caused his death. He leaves a widow, three sons, George H., Charles R., and Samuel D. Adams, and two daughters, Jennie Fernandez and Etta Clouston. The interment will be at Evergreens Cemetery.

Paul Deshayes, the French actor, died recently from paralysis at the age of 57. He was a favorite in Paris.

Celeste Herne, the soubrette and wife of Augustus St. Clair, died of blood poisoning in Spokane Falls recently. She was only twenty-eight years of age.

Charles Knox Furtado, for many years acting manager of the London Princess Theatre and latterly of Hengler's Circus, is dead.

Flora Myers Purcell, formerly an actress and wife of Allan W. Purcell, paymaster of the Rochester railroad company, died recently in Rochester.

GOSSIP OF THE TOWN.

THE rumor has found its way into print that Beatrice Cameron is engaged to marry Richard Mansfield.

MARGARET MATHER has gone to Europe. She intends to play Medea next season.

MAURICE GRAU is in town, having parted from Bernhardt at Frisco.

GUSTAVE AMBER got his theatre license last week. It was shown that he had not given operatic performances in his theatre on Sunday nights.

THE Theatre Libre idea is now being agitated in Boston.

THE REV. DR. CARTER, a colored preacher of Georgia, will shortly give a series of sermons in New York. His favorite topics are "Wake Up," "Jonah," and "Defence of Satan."

MANAGER PEARSON, of the Midnight Alarm company, arrived in town last week.

SINCE the first night of The Merchant changes have been made in the second act, and the anti-climax is avoided.

GEORGE M. WOOD has organized a company for a Summer tour of watering places.

THE Agents' Protective Association met at Frohman's Exchange last week. The black list of those owing money to members of the organization was submitted for investigation.

THERE has been delay in the excavations of the Fifth Avenue Theatre. According to the contractor, the theatre will not be completed in the Fall. An extra force of workmen are at work.

OSCAR HAMMERSTEIN has secured The Witch at the Columbus Theatre for next week, beginning May 18.

J. E. HENNESSEY, of Pike's Opera House, registered at the Coleman House.

A SOUVENIR will be given to the audience that goes to the first performance of All the Comforts of Home in Chicago on May 16.

THE ENGLISH ROSE, which is in its eleventh month at the Adelphi, London, will be given its first production in this country, outside of Boston, at the Alcazar, San Francisco, in September.

STUART HAROLD, who will be remembered as having sung, a few years ago, with success in The Mascot with Nat C. Goodwin, will alternate with Taglapietra the leading baritone roles in the English Opera company at the Grand Opera House.

CHARLES A. PARKER has leased the Grand Opera House and Lyceum Theatre at Minneapolis for a term of ten years from the present month. Mr. Parker will establish Sunday night performances. Both houses will be kept open through the Summer. During the month of July there will occur the Twin City races, various conventions and the Fitzsimmons-Hall fight, which events are expected to bring crowds. Augustin Thompson, Mr. Parker's right-hand man, is now in this city booking Summer and Autumn time.

E. J. RATCLIFFE will play the part of Robert Gray in The Wife and Clement Hall in Sweet Lavender when he joins the Lyceum company.

DAN RICE'S old-fashioned, one-ring circus, with oratorical clown, will begin its tour on May 18 in Brooklyn.

VICTORY BATEMAN and her husband, Wilfred Clarke, have been engaged to support Joseph Haworth.

J. T. MACGUIRE, treasurer of the Fourteenth Street Theatre, will be given a benefit on May 24 at the Bijou.

VIOLA ALLEN will originate the leading part in T. Pickering Pick, the new piece that Mrs. Bowers will shortly produce experimentally.

FOLMAR'S OPERA HOUSE, at Troy, Ala., which fell recently, will be rebuilt immediately with the auditorium on the ground floor. The seating capacity will be 1,000. All contracts will be fulfilled by Manager Folmar, who expects to have the new house open by Aug. 25.

ARIEL BARNEY has not yet formed any definite plans for next season. He is observing the trend of affairs with a view to stepping in when the best opportunity offers. Mr. Barney makes his headquarters at Abbey, Schoeffel and Grau's offices.

OTIS SKINNER has gone abroad.

HARRY MARTELL has resigned the management of the People's Theatre, Paterson, N. J. He will devote himself to the Whallen and Martell company on tour.

LITTLE LORD FAUNTLEROY, with little Ray Maskell in the cast, is being presented for the first time before an East side audience at the Windsor this week.

THE *Home Journal*, in its issue of May 6, publishes a useful guide to London hotels. It is written by Mr. Morris Phillips, who is familiar with his subject and it is valuable to intending professional tourists anxious to secure good accommodation at reasonable rates.

LOUIS JAMES and Victory Bateman have been engaged by Jacob Litt for the stock company he is organizing to appear in Minneapolis and St. Paul this Summer. Mr. Litt will have a company of over twenty people and will produce four or five new plays by American authors. Yon Yonson, Mr. Litt's dialect comedy, will have its first metropolitan production at the Park Theatre early next season.

FRANK DIETZ will manage The Siege of Vera Cruz for the Messrs. Pain at Baltimore this Summer. This spectacular production is one of the most popular of the series given at Manhattan Beach and has not yet been seen elsewhere. This will be Mr. Dietz' third engagement as manager for the Pains.

IT was stated in our last issue that George A. Webber had been engaged for The Limited Mail. The name should have read George A. Weller.

THE Ulric Akerstrom company will close season at the Grand Opera House, Brooklyn, on May 15.

FROM THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
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SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 43 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 37 Avenue de l'Opera.
Advertisements and Subscriptions received at the Paris office of The Mirror, 23 Rue de Rennes.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - MAY 16, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—O'Dowd's Neighbors, 8 P. M.
BROADWAY THEATRE—Wang, 8 P. M.
CASINO—Apollo, 8.15 P. M.
DALY'S THEATRE—Rosina Vokes, 8.15 P. M.
FOURTEENTH ST THEATRE—Mr. Arthy's Misfires, 8 P. M.
GARDEN THEATRE—Richard Mansfield, 8.15 P. M.
GRAND OPERA HOUSE—The Dazzler, 8 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
H. R. JACOBS' THEATRE—The Burglar, 8 P. M.
KOSTER AND BIAL'S—Variety and Carnescita, 8 P. M.
MADISON SQ. THEATRE—The Merchant, 8.30 P. M.
NEW PARK THEATRE—A Straight Tip, 8 P. M.
PALMER'S THEATRE—The Tar and the Tartar, 8 P. M.
PEOPLE'S THEATRE—Bleak House, 8 P. M.
PROCTOR'S THEATRE—Mr. Wilkinson's Widows, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.

SIGNS OF THE TIMES.

AN actor has written to the London *Stage* complaining that the only people that are making money out of the English touring system are the resident managers. The number of traveling companies, he states, has become so large that the local men are able to demand and get large terms. To meet these demands the traveling managers have cut down actors' salaries. The *Stage* admits the truth of its correspondent's statement, and adds that the secret of the evil lies in the fact that the profession is overcrowded.

A similar tendency is observable in this country. A dozen years ago, when the combination system was in its infancy, there were fewer companies than theatres, and the result was that local managers sought their traveling brethren and offered attractive terms.

But the positions are reversed to-day. The theatre managers now pick and choose, and with the exception of a comparatively small number of strong attractions, they are apt to be stiff in their terms.

In New York the change is seen most strikingly. The combination theatres, in the majority of cases, take "first money," and by various ingenious conditions limit the attraction's chances of clearing expenses within very narrow bounds. A good many traveling managers play New York solely for the real or imaginary influence of the metropolitan trade-mark. An original metropolitan production, of course, carries weight; but what benefit is found in return engagements at the minor combination houses if there is no profit in them?

It is argued by local managers that the growth of their exactions is based on the fact that their expenses are heavier than the expenses of traveling companies, and they must protect themselves.

When they take "first money" they usually specify a sum sufficient to cover the entire expense of running their houses during the term of the engagement, and sometimes a good deal more than that. The visiting attractions, therefore, are placed in the position of playing to pay the theatre's way, with a more or less substantial expectation of afterward netting their own expenses. In other words, the resident managers — here and in other large cities—practically do business on a certainty, while the combination managers assume almost the whole risk and are forced to become speculators. And the deplorable results of speculative management all actors know, and many actors have personally experienced.

Moreover, the supply of actors has largely increased, principally because the difficulties of entering the profession have decreased. Very little experience is now considered essential by numbers of managers—men and women of special fitness for special work are wanted more than men and women possessing a first-rate, all-round equipment. The demand for companies has increased also, but it has not kept pace with the immense supply of professionals. Ergo low salaries and uncertain employment for the vast majority, and a steadily rising percentage of disengaged actors at the beginning of every new dramatic season.

Another feature of the American theatrical business in its present condition is the concentration of many enterprises in the hands of a few men.

Formerly one or two theatres or one or two companies were considered sufficient for the abilities and ambitions of an enterprising manager, and sometimes they proved more than sufficient. To-day the principal operators manage on the wholesale plan.

DANIEL FROHMAN is interested in two theatres and manages four traveling companies. Mr. PROCTOR controls nine theatres; Mr. FRENCH directs, or is interested in three theatres, a star, and several combinations; Mr. PALMER manages two theatres and a star; Mr. ROSENQUEST runs two theatres and is a partner in a combination; Mr. JACOBS has eighteen theatres; Mr. GILMORE manages two theatres and is an investor in traveling companies; Messrs. CHARLES FROHMAN and HAYMAN are jointly or individually interested in half-a-dozen theatres and theatre-schemes and as many companies; Mr. HAMMERSTEIN directs two theatres and Mr. MUSER has three; while Messrs. PITOU, SANGER, the JEFFERSONS, LITT, BRADY, GREENWALL, with several more, are variously concerned in large undertakings.

Less than a score of managers, in the incomplete list we have given, successfully manage and control seventy-five or more theatres and attractions. Ten years ago the same number of ventures would have required the individual services of at least fifty first-class managers. This argues not only an improvement in the system of conducting theatrical business, but also the presence in the foreground of a group of singularly shrewd, active men possessing more than the average share of executive ability. It further shows that the same influences that have brought about the concentration of property in mercantile, railway and other pursuits have similarly affected theatrical management. We have not yet reached the point where theatrical "trusts" are considered advantageous, and we may never reach that point, inasmuch as the nature of management demands pronounced individualism. But between the upper and the nether stones of the great theatrical mill many of the smaller managers are in imminent danger of being ground to powder. The modest manager of a modest little company, such as formerly proved a source of comfortable profit, is now confronted by many perplexities and many alliances. He cannot compete on an open field with the capital of the large operators; his small resources place him at serious disadvantage in many directions, and there is a strong probability that he is destined to find his best remuneration off the great theatrical thoroughfares in the places that are overlooked or purposely left unworked by his big rivals. He is in the same boat with the small tradesman who attempts to live in the shadows of the mammoth dry-goods "emporium."

There is no doubt that a certain number of actors and playwrights will profit by the concentration of theatrical interests. The multi-managers have large resources; they can afford to give better salaries and larger royalties, and they are surer pay. But the rank and file, like many of the smaller managers, are not likely to derive these benefits.

JEFFERSON.—Joseph Jefferson has gone to Buzzard's Bay for the Summer.

PERSONAL.

COGHLAN.—Rose Coghlan is preparing the production of her brother's new play, The Gray Mare.

THORNE.—Edwin Thorne has returned from Australia, and will be in New York soon.

LAMB.—Joseph S. Lamb, the mainstay of the Columbia College Dramatic Club, will act to-night (Wednesday) at the Brooklyn Academy of Music for the twenty-eighth time since January.

GILLETTE.—William Gillette will leave the South to see the first performance of Mr. Wilkinson's Widows in Chicago.

HERMAN.—Henry Herman, who was the leading man of The Charity Ball the past season, will go to Buzzard's Bay with Joseph Jefferson in June.

VANE.—Lilla Vane will play the leading part in Shenandoah next season.

FROHMAN.—Daniel Frohman sails to-day (Wednesday) from Liverpool for this port. To-day, also, Charles Frohman sails hence to Liverpool.

HOWARD.—Bronson Howard will sail for this country on June 10.

PELL.—Arthur C. Pell returned from Jamaica last week. He directed during the season of the London Opera company, which remained in Kingston during the Exposition. Mr. Pell says that the McDowell company are all well and have enjoyed a pleasant season. They will remain until June. He enjoyed the hospitality of the West Indians, and formed many friendships. Mr. Pell has not yet disposed of himself for next season.

CLARGES.—Verner Clarges will be responsible for the stage management of The Veiled Picture at the Lyceum.

POLLOCK.—Emma Pollock, the graceful little dancer in Reilly and the 400, will not be a member of Harrigan's company next season.

KENDAL.—Mr. and Mrs. Kendal will close their season at the Orange, N. J., Music Hall. Their appearance in Orange will be the theatrical event of the year there.

CROISIC.—The Marquis du Croisic has evidently given up the idea of managing a theatre in this city. He has purchased for $500,000 the property at the corner of Eighteenth Street and Fifth Avenue, with the intention of building on it a large hotel, to be called the Knickerbocker.

PAGET.—Ffolliott Paget, whose performance of Aunt Jack has established her reputation as a comedienne, will return to America next September to fulfil an engagement as the Baroness Vera Von Bouraneff in The Last Word. This character was created by Ada Rehan. Miss Paget, who made a careful study of the character before seeing Miss Rehan's performance, will play the part on somewhat different lines. Miss Paget's wardrobe will be procured in Paris and London.

EVANS.—Lizzie Evans will open the new Grand Opera House at Harrodsburg, Ky., May 28, and will there close a successful season of forty-two week, which opened in Rockland, Me., on Aug. 9. Next season Miss Evans will have two new comedies, and will drop her present repertoire. She will begin at Pope's Theatre, St. Louis, in August.

CONKLING.—A new aspirant to dramatic laurels is Gertrude Conkling, a fair recruit, who will make her début, this evening, at the Union Square as Lady Mary in The Henrietta.

MAYER.—Marcus Mayer will sail for England on May 27. He will be away from Broadway for two or three months.

WHITING.—Joseph Whiting is recovering from a severe attack of influenza.

BARRETT.—Wilson Barrett's first appearance in this country next season will be made in Father Buonaparte.

LANDER.—Frank Lander will appear in Rose Coghlan's company at the Grand Opera House next week. He will play Charles Courtly in London Assurance, Ernest Vane in Masks and Faces, and Barrato in Forget-Me-Not.

LITTA.—Louise Litta has just recovered from a long illness. She will return to America in June and will go to Asbury Park for the Summer. Next season she will appear in a new play written by Mr. Simms and called Madcap Midge.

STETSON.—John Stetson will cross the Atlantic this Summer.

BROOKYN.—May Brookyn will join Mr. Willard's company in Boston next week. She is to appear in Judah.

DE SUMICHRAST.—Frederic de Sumichrast, Professor of French Literature and the Drama at Yale, will yacht in Canada this Summer.

KAHN.—Gustave Kahn sends a communication in which he states that the charge of obtaining money under false pretences from Louise Lindau has been dismissed. He does not deny owing the money, but he claims to have acted in a straightforward manner in every respect.

LABLANCHE.—Bianca Lablanche (Blanche Davenport) is nursing her mother, who lies ill at the Westminster. She was about leaving Brussels for Italy to fulfil an operatic engagement, when the cable summoned her to New York. At last accounts Mrs. Davenport's condition was improved.

BOOTH.—Agnes Booth will play the part created by May Brookyn in Alabama when the piece is produced at Hooley's Theatre, Chicago, next week.

O'LEARY.—Miriam O'Leary, of the Boston Museum stock company, will be given a benefit on May 23. Miss O'Leary's winsome acting of the title role of Betty's Finish, last Winter, saved the piece.

LITT.—Jacob Litt left New York on Monday for Philadelphia. Since Mr. Litt announced his intention of giving encouragement to the native dramatist he has incurred the natural penalty. He has been deluged with MSS. of all kinds.

HERNDON.—Agnes Herndon will sail for Europe the latter part of this month, and will return in July in time to prepare for the opening of the coming season. Phil. Irving, who has had charge of the bookings of her company, reports that he has filled nearly all open dates.

ROBINSON.—Forrest Robinson will not be a member of the Boston Museum company next season.

DAVENPORT.—Edgar L. Davenport is playing the leading part in Hands Across the Sea at the Boston Museum. This character was originally performed by J. B. Mason, but Mr. Davenport suffers not in the comparisons made by the press on the occasion of this revival.

LANCASTER.—Albert Edmund Lancaster, dramatist, will spend a few weeks in the mountains this Summer. Mr. Lancaster will take advantage of this rustic seclusion to devote himself entirely to the comedy of American life he is writing.

BAKER.—George P. Baker, of Harvard University, has contributed an article on the late Mrs. Vincent, of the Boston Museum, to "Actors on the American Stage."

BENNETT.—Johnstone Bennett sails on the *City of New York* to-day (Wednesday) in order to see the performance of Jane at the London Vaudeville. Miss Bennett is to create the title-role in this country. Paul Arthur, who is also to play in the piece in this country, will sail on Saturday for the same purpose.

LETTERS TO THE EDITOR.

HARRY CORTISS HEARDS THE "COLONEL."

NEW YORK, MAY 9, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I deprecate being drawn into a newspaper controversy, but feel that, in justice to myself, I am compelled to answer the letter which appeared in your last issue over the signature of my late partner, Mr. James F. Milliken. Had his letter been written purely to correct a former article, which he claims was "calculated to do me (him) serious injury," I would have taken no exceptions whatever; but as the actual reason for his effusion is stamped upon its face so plainly that "he who runs may read," I think it only proper that he should be called down; or, in other words, that he himself should be corrected.

So that there may be no mistake as to the wording of the notice which appeared in THE DRAMATIC MIRROR, and which seems to have agitated the bile of the aforesaid Mr. James F. Milliken, I send you the following clipping from your esteemed paper:

"On May 1 Milliken and Cortiss, the dramatic agents, will dissolve partnership. Colonel J. F. Milliken in the future will spend his time writing plays and conducting incidentally a general theatrical agency."

Now, how in the world Mr. J. F. M. could construe that notice into one which was "calculated to do me (him) serious injury," even when viewed through the powerful microscope which he undoubtedly called into use when reading it, is more than I can understand. One thing, however, I can understand is this, that many people in this world who are stuck upon a *prefix* to an ordinary name are often apt to overreach in their insane desire to constantly cram said prefix down the throats of suffering humanity, and that appears to be the trouble in this case.

In fact, a desire to see his name in print not omitting the prefix, and an attempt to do me an intended injury—seem to be the only reasons that could possibly justify the writing of such a communication.

Mr. Milliken says that the notice of dissolution sent to you was "unauthorized and without my (his) knowledge." Now what do you think of the magnitude of the gall possessed by a man who makes an assertion like that in reference to a notice *which he requested me to write, and not only saw but read, long before it reached your hands?*

Mr. J. F. M. "Col." says: "The address books of Milliken and Cortiss are in my possession and the 'slips' in that of Mr. Cortiss." That assertion is true, but the making of it only tends to show the business qualifications of a person who would take the "books," with all their imperfections, and permit me to retain the "slips," which are both accurate and reliable. I am more than happy to be designated as the possessor of the "slips," and really hope that the other fellow may be equally happy in the possession of his back numbers.

A few more words and I am done. I again quote from the Milliken letter. He says: "I am still just as much of a dramatic agent as ever." Does anybody doubt it? Is it necessary to remind people that he will not awake from his Rip Van Winkle sleep and that he still proposes to stick to his "one-horse Chaise?" Of course not; everybody knows it already. Another statement he made is this: "I have a whole parlor floor at — West Twenty-eighth Street." I am glad to hear it. He can partition off a part of his office and still have sufficient room, by economizing space, to store away his egotism, monumental gall, and, possibly, his prefix.

Yours good naturedly,
HARRY W. CORTISS.

THE COMPANY'S STORY CORROBORATED.

TRENTON, N. J., May 5, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I read the letter to your paper of the members of the late Adele Frost company, stranded in Columbus, Ga., and wish to say that every word of it is true, as I was a participant in the trials and tribulations mentioned, but left the company in Macon, Ga., a few days before they stranded, as I was tired of working for glory (?).

There are no words of condemnation strong enough for such would-be stars and managers.

Respectfully yours,
H. VIVIAN OSBORNE.

THE USHER.

In Ushering
Wend him who can! The ladies can, sweet.
—LOVE'S LABOR'S LOST.

Thursday was a great day for the young Twelfth Night Club. Their performance at the Lyceum netted nearly one thousand dollars, which comfortable sum will be devoted to fitting up a studio where the members can meet and indulge in all the pretty feminine amusements that Mrs. Booth graphically described in her opening address.

What a happiness it would be to accompany the Furnishing Committee on their shopping tour, and hear the discussions engendered by scrumptious five-o'clock-teas, lovely ivory-finished divans, cute colonial elbow chairs, and sweet butterfly tables!

Yum!—don't let's think of it.

Well, as I said before, it was a great day for the girls.

The Lyceum orchestra up in its unseen roost was actually inspired by the occasion and played as it probably never played before. Frank Mayo's beautiful daughter, Eleanore, sang charmingly; Mabel Stephenson loosed all the bird notes prisoned in her fair throat; Wilton Lackaye gave a realistic, if not poetic, rendering of "Robert of Sicily," and Madame Roberti gave the "Jewel Song" quite brilliantly.

✤

I know that it is not quite fair to criticise the efforts of actors who have given their services gratuitously to an occasion like this, but there is an irresistible temptation to castigate Mr. Bond and his abettors for their foul murder of as exquisite a little one-act piece as I have seen in a good while. I refer to The Violin Maker, which was spoiled by Mr. Bond's inadequate treatment of the pathetic character of the Hunchback and the unsympathetic acting of the others.

This gem was written by Francois Coppee. I believe that Coquelin originated the part of the deformed instrument-maker. John Howson possessed an English version of the piece, and he was eager to get a chance to do it, but he died with the wish unfulfilled. The adaptation seen on Thursday was by Jerome K. Jerome, whose slipshod work could not obscure its charm, although the actors tried their best to aid him in that direction.

Mr. Bond is a good comedian, but he has not one jot of poetry or pathos in his composition. He played at Filippo in a hard, superficial fashion, and came nowhere near hitting it.

But this little classic should not be lost to our playgoers. I hope that some competent actor will get a chance to appear in it before long.

✤

The clever pantomime incident, contributed by Fritz Williams and Joseph Holland, was just what the bills called it—a novelty.

Mr. Holland, personating a seavy swell, comes down during the *entr'acte* at the opera to have a quiet drink in the cafe. He is trying to whistle an air he has just heard, but cannot remember.

Mr. Williams, personating a Frenchman, also enters with a similar purpose and similarly occupied.

Each whistler imagines the other is mocking him. A glass of absinthe is thrown, cards are exchanged, and a duel is arranged.

Still whistling, or trying to whistle, the belligerents meet in the husky Bois. Some skilful foiling ensues, and the Frenchman pinks his adversary, whose last gasp is a feeble effort to whistle the fatal air that haunts him. The Frenchman triumphantly exits, trilling it in lively *tempo*.

This trifle was capitally given by the two talented actors, whose pantomimic abilities are well developed.

The "frolic" of the Twelfth Nighters was instrumental in proving them to be accomplished farceurs, but it also demonstrated that collective youth and beauty needs a masculine element if only for the purposes of contrast.

✤

Another afternoon last week Nelson Wheatcroft convened a goodly company of critics and managers at the Lyceum to witness the *debut* of his pupil, Anna Ward Chappelle.

Miss Chappelle was seen in the tender one-act piece called Jean Marie, supported by her teacher and Mr. Bellows, and as Helen in the comedy scenes from The Hunchback.

She is a comely young woman, with a face indicative of intellectual powers. As the peasant woman Therese, whose sailor lover returns from the sea to find her the wife of an old man she exhibited an excellent knowledge of dramatic technique, but not so much sincerity as the role demanded.

For a first appearance, however, it was a decidedly creditable showing and I see no reason why Miss Chappelle—who has no intention to pose as a new-born star—should not find an opening in the profession. She has considerable talent and plenty of intelligence, and she has been well-trained.

✤

Adele Godoy, a bright young American girl, went to Holland several years ago and entered the Royal Dramatic Conservatory of Amsterdam.

She was graduated with honors, and received the further distinction of a position in the King's company of players.

Miss Godoy coupled literary pursuits with her dramatic duties, and a number of the leading Dutch authors owe their English constituency to her successful translations of their works.

The industrious young lady has recently had conferred upon her the title of *beedigd translatrice*, or "sworn translator," which gives her authority to make legal and state translations.

Miss Godoy, by the way, is THE MIRROR's correspondent at Amsterdam. Her letters bring much interesting theatrical information from that part of the world.

✤

The brilliant attainments of the hack stage-manager were recently shown in a production at a down-town theatre.

It was found at the last rehearsal that the play was ten minutes too long. Mr. Stage-manager proceeded forthwith to cut it.

Instead of taking out unimportant speeches here and there through the entire piece he concentrated his efforts on the last act, chopping out whole scenes at one clip.

The result was startlingly seen at the first performance when one of the principal characters, supposed to be killed, was made to appear at his own funeral!

✤

The jury that last week convicted August Elbogen, the alleged dramatic agent, of kidnapping a girl named Reckweg and sending her to a New Orleans dive as a "first-part lady," struck a decisive blow at a disreputable business that has been carried on in this city for years.

The dives in the South and West are nearly all supplied with girls by the scoundrels doing business here in New York, and in the majority of cases there is not a particle of doubt that the victims are lured away under false representations.

In a city whose gambling hells and disorderly houses are maintained under the aegis of the police it is not strange that Elbogen was brought to the bar of justice by a newspaper reporter, and that the Mulberry Street officials had never troubled his nefarious industry.

✤

The *Herald's* editor seems to think that the only things that prevent us from having *cafe chantants* and *al fresco* theatres in our public parks in Summer are "those stupid, inert monsters, prejudice and routine." Prejudice and routine have nothing to do with the case.

Our Park Commissioners are not employed by the citizens to manage open-air theatres and public beer-gardens. The municipality is not designed to invade the domain of private commercial enterprise.

Does not the *Herald* know, moreover, that beer and theatricals don't mix worth a cent under existing ordinances?

WANTED: AN HEIR.

John McDougall writes to THE MIRROR from New Orleans, La., asking for the publicity of our columns in order to find the missing heir, supposed to be alive at the present time, and a member of the profession.

The estate is that of J. P. Phillips, and it was left to his daughter. One daughter, Mary, whose stage name was Marie Gordon, married John T. Raymond when that actor was joint-manager with his brother-in-law, Theodore Hamilton, in a stock company at Savannah, Ga., in 1867-68.

The sister of Mary Philips—whose Christian name is now forgotten—married Theodore Hamilton in Mobile, Ala.

Mrs. Raymond (Mary Phillips) went subsequently to England. Her sister, Mrs. Hamilton, was re-married (to whom is not known) and is living somewhere in the United States.

Perhaps Theodore Hamilton, who is still a member of the profession, will be willing to assist the executors in their quest.

MISS WAINWRIGHT TALKS.

Marie Wainwright, radiant as befits the season, sat in the parlor of the Vendome and talked to a MIRROR man.

"All my energies and thoughts are devoted to my revival of Amy Robsart at Palmer's next September," she said. "I have purchased from T. Henry French the version of the drama acted by Adelaide Neilson, and am not sparing expense to make the production gorgeous and accurate.

"I think that the manner in which I mounted Twelfth Night is a guarantee to the public that there will not be disappointment on the first night. Fully $25,000 will be spent before the curtain rises."

"Who will play the principal parts in your support?"

"It is no news that I have engaged Henry Miller to play the Earl of Leicester. I consider Mr. Miller to be the best *jeune premier* on the American stage, and I am happy to feature him in the cast. Blanche Walsh will remain with me. She will impersonate Queen Elizabeth. Miss Walsh is only eighteen years old, but the quality of her voice is rare and her acting is such that I believe her to be the most promising of the young actresses. Barton Hill is to be the Varney, and a right good heavy villain he will be."

"Do you intend to produce any other plays?"

"No. I have none in my trunk, as the expression has it, nor do I expect to play in anything else than Amy Robsart for two years.

"Twelfth Night has brought me continual prosperity for two years, and I think that I have in Amy a character with which to appeal to audiences for as long a time.

"The revels of Kenilworth, from which Amy Robsart was dramatized, will be faithfully depicted in the play. The romantic drama has, I think, many elements to attract. It is melodramatic, its love story is extremely pathetic and interesting, and then the action of the piece is in the midst of stirring and picturesque historical events that are celebrated."

"Will you go abroad this Summer, as usual?"

"I did intend to, but I have had to give up the idea, as there are so many calls on me in connection with Amy Robsart. I am busy all day, and take recreation in the evenings."

TRUE ORIGIN OF THE SHOW.

W. C. Coup, in a letter to the Chicago *Herald*, gives what is perhaps the only reliable story of how the great Barnum organization came into existence.

"The press all over the country," says Mr. Coup, "has been imposed upon and has published numerous reports in which the truth has been sadly perverted. In 1870 it occurred to me that it would be a good business investment to start a circus bearing Barnum's name, and with that object in view I entered into negotiations with him. Although his family and friends were strongly opposed to the project, principally on account of his advanced age (he was then sixty-five years old), I, however, secured him as a partner and thus laid the foundation of the greatest amusement enterprise ever known in the history of the world. So great, however, was the opposition of his family and friends that even after we had invested over $100,000 he come within an ace of withdrawing from the partnership.

"The success of the show is so well-known that comment of any kind would be superfluous. It may be as well to state, however, that in all our dealings I found him upright and honorable. The silly story which has gone the rounds of the press to the effect that he had no capital invested in the show is utterly false, because, as a matter of fact, almost his entire fortune was ventured in the beginning.

"As far as the technical details of the show were concerned, Mr. Barnum was absolutely ignorant, but in its place he possessed an amount of commercial daring and business sagacity which amply atoned for his other shortcomings. He was the most daring manager that ever lived, and would pay almost any price for an attraction. He was also easily duped and had to be almost constantly watched to prevent unnecessary expenditure. Possibly this very fearlessness and daring in money matters was the secret of his success, although, without a doubt, such lavish and apparently wasteful expenditure, if applied to commercial undertakings, would prove eminently disastrous."

MR. MORRISSEY'S OPERA SEASON.

J. W. Morrissey's English Grand Opera company will begin its annual season at the Grand Opera House on May 25.

The initial opera will be Il Trovatore, with one hundred and fifty-five people, including soloists, chorus and orchestra.

The organization includes Louise Natalie, Minnie Landis, Rozelle Epstein, Bella Tomlins, Rosa Lynde, A. Montegriffo, F. Michelena, C. C. Ferguson, C. Tagliapietra, Stuart Harold, W. Watters, W. H. Clarke and F. Borneman.

Mr. Morrissey says that there will be no "off nights," and each opera is down for a week's run. The repertoire will include Martha, Faust, Carmen, Il Trovatore, The Bohemian Girl and Lucia di Lammermoor. Manager Morrissey will provide good English opera at reasonable prices and his efforts deserve the support of the public.

THE REVUE D'ART DRAMATIQUE.

The last number of the *Revue d'Art Dramatique*, dated May 1, arrived on Monday.

Its interesting contents comprise an admirable paper on Philippe Quinault, the father of French opera, by Gaston Bizos; an analytic criticism of Sudermann's Sodom's Ende by Adrien Wagnon; an interesting biographical sketch of Jules Lemaitre, critic and dramatist, by Emile Trolliet; a short treatise on the proper function of stage scenery by Charles Van Hasselt and the usual well-written criticisms of current Paris attractions.

Subscriptions for the *Revue* are taken at the office of THE MIRROR.

THEATRE BURNED.

Conrad's Opera House, at Tyrone, Pa., owned by W. Fisk Conrad, was destroyed by fire on Sunday morning, May 3. When discovered at 5 30, the entire interior was filled with flame and smoke. The fire is supposed to have originated from fire-arms used during the production of One of the Finest, which appeared in the house on Saturday night. The company was compelled to remove their baggage after the performance. Had it remained, as they wished, it would have been entirely destroyed. All dates at this house have been canceled. The loss on the theatre is $14,000; insurance, $11,000. The Town Council ordered the standing walls immediately torn down. Mr. Conrad has not decided to rebuild, but should he, a much finer house will be erected.

A SIGNIFICANT COMPLIMENT.

Los Angeles, Cal., Times, May 6.

The last number of THE NEW YORK DRAMATIC MIRROR to hand contains an excellent full-page portrait of the English actor, W. H. Kendal. The engraving is in the best manner, as are all the other illustrations in THE DRAMATIC MIRROR, and that journal is entitled to the credit of having kept pace with the choicest work done for the popular journals and magazines of the day, a compliment of no mean significance when it is considered what immense sums are spent on the pictorial departments of current literature.

PROFESSIONAL DOINGS.

THE Mora company will close season in Oswego in two weeks.

THE stock company performing Men and Women opened in San Francisco on Monday for a four weeks' engagement.

MAUD MADISON, the dancer, has ended her season of thirty-seven weeks with the Uncle Hiram company.

CHRISTMAS BELLS is the title of a comedy-drama that John A. Stevens will appear in.

MESSRS. DRAKE, Hamilburg and Morkill were given a benefit at the Boston Globe Theatre on Sunday night.

GEORGE H. ADAMS' season of thirty-seven weeks closed at Bethlehem, Pa., on May 2.

DANIEL FROHMAN will accompany his company to San Francisco.

BEATRICE CAMERON has secured her divorce.

ALFRED BECKS, of A. M. Palmer's business staff, is playing a small part in The Merchant. This is Mr. Becks' second histrionic effort.

THE past season has been a brilliant one for amateur actors in this city. They have moved up several pegs in their acting. They have not appeared before in such a variety of plays.

THE Lyceum stock closed its fourth season last Saturday night.

THE Lansing Theatre, being built in Lincoln, Neb., will be ready for occupancy Nov. 1. E. A. Church will be its manager.

AUGUSTUS PHILLIPS, well-known as "Oofty Gooft," and Dan Mortimer, are ill in St. Vincent's Hospital. They would like to have their friends call.

PRIMROSE AND WEST produced a new musical comedy in Connecticut on Monday.

MAY WALDRON, Olive May and George Woodward have been re-engaged by Stuart Robson.

AT the end of the month, Agnes Herndon will sail for Paris to get a wardrobe for next season.

CHARLES WYNDHAM cables that he has had nearly fifty offers from American managers for the American rights to the comic opera, Madame Helliatt.

THE programme for the sacred concert in aid of Mrs. Healey, widow of the late Captain Healey, of the Irish Brigade, included Ada Lewis, Emma Pollock, Pat McLaughlin, Edward O'Mahony and Brooks and Denton, banjo players.

THE PATROL, by Scott Marble, opened in Detroit last Thursday.

NIOBE was produced in Philadelphia, on Monday night, with Carrie Turner, Maude Hall, Beatrice Lieb, Bert Hamilton, Wilham Owen and Benjamin Graham in the cast.

MARY HANLEY is negotiating with Queen Vassar for Harrigan's company next season.

SIDNEY DREW will appear in The Solicitor at Herrmann's Theatre in August.

WILLIAM HARRIS, of Rich and Harris, is in this city arranging for the first appearance here of the Leopold Family in a farce-comedy written by J. J. McNally, of the Boston *Herald*. May and Flora Irwin will be members of the company.

THE Ovide Musin Concert company, according to Manager R. E. Johnston, has been doing a very good business on the Pacific coast, especially at San Francisco. The company's season will end June 11. Mr. Musin, his wife, and Mr. Johnson will sail for France June 13.

THOMAS BURNS, who has made a hit as Major Mallory in Mr. Wilkinson's Widows, has been re-engaged to play the part next season. Joseph Holland has also been retained.

EDWARD HARRIGAN and Mart Hanley will go, about July 4, to the former's cottage at picturesque and placid Schroon Lake, in the Adirondacks. They will stay there until September.

JOHN DREW's engagement with Charles Frohman will not only begin in New York, but the actor's entire season will be passed practically in this city. Mr. Frohman said to a MIRROR reporter: "Since the announcement that Mr. Drew will star under my management, every city of importance in the country has sent a request for time." Before sailing for England, Mr. Frohman said that he would complete arrangements for the appearance of Mr. Drew in London.

AMELIA GLOVER sailed for Europe last week. She has been re-engaged for the City Directory.

ADELA MEASER, at present of Richard Mansfield's company, will shortly end her engagement with Mr. Mansfield and join the Men and Women company.

LAST week Rose Coghlan acted the title-role in Charles Reade's charming comedy Nance Oldfield, after the play of Lady Barter.

AL. HAYMAN made a "deal" last Friday with Peter McCourt, manager of the Tabor Opera House, Denver, by which the direction of Mr. McCourt's Theatre will be in Mr. Hayman's hands for five years. Mr. Hayman now has a circuit of theatres from Chicago to San Francisco.

SHENANDOAH was performed for the seventy-fifth time in San Francisco last week. The management claim that no other play has ever been performed so many times in that city.

A BENEFIT performance will be given at the Madison Square Theatre on next Tuesday afternoon in aid of the fund for the erection of the memorial arch at Washington Square. The third act of The Rivals will be played by Joseph Jefferson, W. J. Florence, Frederick Paulding, George Denham, Joseph Warren, Mrs. John Drew, Viola Allen, and Elise Lombard. The Columbia College Dramatic Club will present Fennel and Rosalia Bloodgood will appear in The Comical Countess. Through the courtesy of Gustave Frohman, Oliver Jurgensen will act as business manager for the fund committee. Tickets are now on sale at the Madison Square Theatre box-office.

The Woman's Page

SOMEBODY has been kind enough to send The Old Lady a neatly bound edition of the "Washington Cook-Book."

The culinary views of our distinguished American ladies, as set forth autographically in the pleasant volume, offer useful suggestions to ambitious housekeepers.

Mrs. Benjamin Harrison talks brightly of Sausage Rolls; Mrs. Marcus Smith discusses the Apple Pan Dowdy and Mrs. Thompson brings forward an entirely new conception of Waffles.

The Old Lady confesses to a pitiful ignorance of the dainty art. Nevertheless, she makes bold to offer a simple recipe, albeit timidly:

THE OYSTER LOAF

This luscious invention is of Southern inspiration, and I have no doubt that polite persons would consider it a very low affair, indeed.

But when once the succulent concoction has tickled the vulgar palate of that species of vandal who prefers a hot "to-molly," served under the flaring torches, and on the rough benches of a Texan plaza to the daintiest Delmonicoman, "cotelettes, à la whatdye-callem," this fellow, I say, smacks his lips, and wonders why the enterprising Northerner has not inaugurated the oyster loaf.

There's money in it. Should misfortune ere overtake The Old Lady, she would promptly open an oyster loaf establishment on upper Broadway.

Now to the preparation. You split a loaf of bread in half, lengthwise; then you dig a sort of trench in the pieces, hollowing them out, and making a little cave in each. They are then generously buttered and well toasted; fried oysters are now packed into the little caves, while garnitures of small pickles lend a dash of color to the whole.

The severed parts of the loaf are then skewered together, with the oysters and pickles sandwiched between. Then the loaf is heated over again. (And then your husband purchases it, and brings it home to you as a peace-offering; and you forgive him and sit up in bed with vaseline on your nose, and your hair in curlers, and munch it, with a towel on your knees).

The recipe is simple enough, in consideration of the delicious result, when the partaker breaks off a bit of the loaf and bites away *ad lib.*

* * * * * * *

I really don't know what the young women of the stage are coming to.

Here are two specimens of the sort of Spring verse that daily pours into the sanctum.

The onions that bloom in the Spring, tra-la,
Have a great deal to do with the case;
For they've made the relations most strained, tra-la,
'Twixt the leading man and myself, tra-la,
For he says that I blow in his face, tra-la,
Oh, he says that I blow in his face.

What do you think of that? From a distinguished, dark-browed and stately young heavy woman, too!

Another

"In the Spring the little daisy opes beneath the sun's warm smile;
In the Spring a young man's fancy lightly turns to thoughts of bile."

I have nothing to say.

* * * * * * *

This week, by-the-way, the pressure on THE MIRROR'S space is such that The Woman's Page is but half-a-page—to use a Hibernicism.

THE OLD LADY.

DON'T buy parasols of cheap lace or silk. If you can't afford a handsome sunshade, a neat little silk umbrella is the best substitute.

BOOKS TO READ.

For reading on the cars: "The Scattergood Family," by Albert Smith; "To Leeward," by Marion C. Crawford; "Told in the Hills," by Marah Ryan.

For reading on "off" Sundays: "Afloat," by Guy De Maupassant; "Betterton," by Robert Lowe; "The Stage History of Hamlet," by Henry P. Phelps.

THE BLUE STOCKING.

A SPRING DAY.

To-day the sky is beautiful.

The great, white, fluffy clouds look like mammoth cotton-tufts thrown into an azure sea.

We are but animals, of a higher order.

With this first breath of Summer, there stirs within us the longing to wander through the tangled woods; to browse beneath the grand old trees, and chew the cud of our dearly-bought experience.

O Nature! Best of comforters; truest of physicians.

To-day, I am climbing up to the Heights. Up, up the mountains, away from men, and nearer God.

The long mountain road stretches before me, shaded on either side by the lofty pines and bordered by the feathery fern, half hidden in the shadows.

Flowers—everywhere. They impede my progress.

Here is the wild cream hydrangea, clumped in its refreshing foliage; there, to the left, the saucy "nigger-head" peeps around a bunch of ferns, and seems to pipe: "Don' yo' dar tech me, yo' poo' white trash!"

I look up to the heights, Point Lookout, they are called, and I clamber on.

I determine to reach them before sunset.

Suddenly I turn a bend in the road. Such a singing greets me.

A merry little mountain stream comes dancing over the rocks; in such mad frolic, that I wonder it isn't hurled over the mountain side, and broken into impalpable mist.

Everything seems so glad about me.

Even the great mountain, clothed in its Easter finery, has lost its Winter austerity, and seems to enter into the spirit of the day.

Suddenly three great buzzards appear in the air.

They stretch their ugly heads, and lazily soar and circle away, and with a "swoop" disappear behind the trees.

Still I clamber on, and in very joyousness I begin to sing, "Under the Greenwood Tree," and the echo answers me, saucily, and calls, "Come Hither! Come Hither!" bounding from one side of the mountain to the other, until all the world about me is filled with the mocking invitation.

At last I reach the final turn in the road.

The sun is just beginning to grow rosy, and Point Lookout is just ahead.

It's but a group of grand old boulders, lichen-covered, perched on the very top and edge of the mountain.

Perhaps the storm-fiend once hurled them in impotent fury at the noble brow, that still remained calm and mutely defiant.

I draw a deep breath, and look out on God's fair land.

The light grows softer; there is a hush in the air.

The sun, a great ball, is winking and blinking a sleepy "good-night," as it seems to sink to rest in the strong, rugged breast of the distant hills.

The city is far below me.

The smoke from its yawning chimneys hangs like a grey veil between me and its teeming life.

Away to the left, a stretch of lowland, through which a stream winds, like a silver ribbon.

I stand, and breathe in the sweet peace of it all.

Suddenly I am recalled to myself.

There is a chill in the air.

The dusk creeps over the mountains. I draw my cloak about me, and return to the city, to the world, "to sleep, perchance to dream," but all the better for my day on the Heights.

JESSICA THOMAS.

THE WAY OF THE WORLD.

Underneath the willow shadows
Where the branches bend and dip,
Stand a youth and slender maiden,
Heart to heart and lip to lip.

"I will love but thee forever"
Kissing down her dew-bright eyes.
"I will love but thee forever"
Whispers she, while blushes rise.

Love forever! Love forever!
How the laughing stars above
Danced with glee to hear them say it
Hear them swear eternal love.

Twelve short months since last he clasped her,
Touched by fickle Fancy's wand,
Close he holds another maiden,
And his vows are just as fond.

'Neath the bending willows' shadows
Stands the maiden as of yore;
To another says the lesson
Taught to her one year before.

Now anew their lips are laden,
With fresh vows of constancy;
Happy youth and happy maiden,
He's forgotten—so has she.

GEORGIA WALDRON.

"Men need not try where women fail."—*Euripides.*

A BAD habit of the novice is that of throwing back her head while speaking. The actress should be careful to keep her head on a level, or even lower it a bit as she speaks. When the chin is tilted in the air it quite prevents the audience from seeing the expression of the face, and it also strains the throat in an awkward manner.

HISTORY.

We have now reached the Shakespearean era. William Shakespeare—born at Stratford-on-Avon, in 1564, married to Ann Hathaway when he was eighteen years of age—came to London in 1586.

Of the two years following there is no satisfactory record. It is, however, of this period that Davenant told the story of the poet loitering about the play-houses and, in company with other poor boys, picking up a living by taking care of the horses of the gentlemen who rode to the theatre.

It is not known at what theatre Shakespeare first found employment. In 1589 he became one of the sixteen shareholders of the Blackfriars' Theatre.

Before reaching his thirty-second birthday, Shakespeare had written no fewer than twelve original plays.

THE ANNALIST.

Dear Editor of Woman's Page:

May I make a suggestion that may prove of some value to the young actress whose purse is not over full, and who, nevertheless, must procure a number of smart gowns for the coming season?

For years I have been selecting all the heavy material, necessary for my costumes (such as brocade, plush, etc., from the stock of such goods in the upholstery department of a leading New York dry-goods house.

The goods displayed in the upholstery departments of all of our great stores are well worth the attention of the woman who is buying gowns with a view to stage effect.

Here she can discover any quantity of odd, rich, and artistic designs in material, that are just what is most effective. These goods are not to be found in the other departments of the shops.

A very gorgeous looking gown may be selected in this way, and the cost will be scarcely more than half of what would be paid for a plush or satin costume purchased in the ordinary way. P. B.

HERE is the opening of a Turgenieff chapter:

"Serge Michaelovitch alighted from his droschky. Kislakof and Alexis Dimitritch were seated on the veranda where Tatiana Petrovna Chestof's aunt, Capitoline Markovna Mikhaulovitch, was pouring tea for Potonghine Sozonthe Ivanovitch Litvinof."

NOTES OF NEW THEATRES.

Frank O'Brien, the successful manager at Birmingham, Ala., is preparing to build a new opera house in that city to cost $80,000. The architects are Messrs. McElfatrick and Son, Broadway, New York. Mr. O'Brien will manage the new house. His present theatre will be converted into a popular-price house when the new one is completed. The new house will be located on First Avenue, nearly opposite the present one, and will contain in addition to an elegant theatre auditorium, a finely appointed lodge room located on the third floor. The second story will be subdivided into several rooms which will be used for office purposes. Something of a new departure will be the arrangement of two commodious boxes for the accommodation of the better class of colored people. The house will be heated by steam and will be thoroughly ventilated. The stage will be 55x60 feet with a 70-foot proscenium. It will have capacity to produce the heaviest spectacular plays that are put on at any of the New York theatres. Mr. O'Brien intends that the mechanical arrangement shall be perfect. The total seating capacity of the house will be 2,000. When completed it will be doubtless the finest opera house in the South.

Jacob H. Osborne is preparing to erect a new opera house at Jacksonville, Ill. The cost of the new theatre will be $50,000, and the house will be supplied with all modern theatrical accessories.

It is stated that Messrs. Lecompt and Branham, of the Aurora Opera House at Aurora, Mo., are preparing to build a two-story brick building, 60x98 feet in the rear of their house.

Plans are said to be on foot at Fort Worth, Texas, for the construction of a Summer opera house.

A. L. DeLong, who owns one of the most picturesque spots on Missionary Ridge, near Chattanooga, contemplates building a tower at that point to be of such height that a view of the surrounding country can be had. The base is to be of brick or stone and of ample size, and expressly constructed to hold a battle-field picture similar to the cycloramas now in Cleveland, O., Chicago and Washington. More of the battle-field can be seen from this point, probably, than anywhere else on the Ridge, and from the tower the whole field will be within reach of the eye. The design for the tower is now being drafted. It will be 100 feet in height, and the building for the cyclorama will be made to represent an old fortress or citadel, and will be 65 feet high and 400 feet in circumference. The outer edge of the top will be made into a walk. An outlay of about $35,000 will be made for the tower and the picture.

JOHN DREW.

John Drew, whose portrait adorns our front page this week, has long held a prominent position as the leading man of Augustin Daly's stock company. Indeed, the public had come to look upon him as a fixture in that organization.

It is well known that Mr. Drew was in receipt of a lucrative salary, and it is conjectured, therefore, that Charles Frohman must have offered a large pecuniary inducement to lure him from the Daly fold.

Moreover, few actors can resist the inducement of stellar fame, and, according to Mr. Drew's contract with Mr. Frohman, he is to be made a star and surrounded by a competent company, while new plays are to be found for him calculated to display his abilities as an actor to the fullest extent.

Among other characters Mr. Drew has been seen since 1878 in the following personations at Daly's Theatre: Col. Lukyn from Bengal in The Magistrate; Jack Mulberry in A Night Off; Francis Ford in Merry Wives of Windsor; Keefe O'Keefe in Nancy and Co.; Frederick Urquhart in Love in Harness; Petruchio in The Taming of the Shrew; Lieutenant Howell Everett in Railroad of Love; Demetrius in A Midsummer Night's Dream; Adolphus Doubledat in The Lottery of Love; Arthur Humpington in Haroun Al Raschid and his Mother-in-Law; Ned Dreemer in The Great Unknown.

A GREAT ACTRESS TO RETIRE.

From Pittsburg THE MIRROR has received word that Madame Janauschek, on account of broken health and unsatisfactory business, will close her season on Saturday night.

Coupled with this intelligence comes the statement that she will then retire permanently from the stage.

Madame Janauschek is sixty-four, and she finds herself worn out with service and no longer a magnet to attract the public that once paid enthusiastic tribute to her genius.

Madame Janauschek deserves well of the stage and of the public. One of the greatest actresses of her time, it behooves all men and women that love the drama to smooth the path of age by providing for her needs in a suitable manner and signalizing her retirement by a farewell that shall be worthy of her fame.

In brief, THE MIRROR earnestly recommends that the profession and the New York public unite in a mammoth testimonial, such as will rank in dramatic annals with the memorable farewells to Cushman and Wallack.

We hope and believe that the profession will act upon our suggestion. Will not the managers of this city take the initiative?

The New York *Herald*, noted for its absolute impartiality on matters pertaining to the stage, in its issue of May 10 devotes a column and a half to a review of Marie Hubert Frohman's production of The Witch. Among other nice things it says: "For my own part, hardened playgoer though I am, I confess I watched each scene with deep and childlike interest. I entered into every hope and fear of the heroine. I trembled when she trembled, and rejoiced when she rejoiced. When a drama has this sort of effect on a critic it has the right stuff in it." ***

REFLECTIONS.

S. P. NORMAN, of Marks and Norman, left on Tuesday for Pittsfield, Mass., to take charge of a musical entertainment.

THE Conférence Française, the Harvard University French association, gave a performance of La Poudre aux Yeux and of Les Precieuses Ridicules on Monday, at Cambridge.

E. S. WILLARD'S next season will begin at the Broad Street Theatre, Philadelphia, on Sept. 14.

JOSEPH D. LEVY has been engaged as manager for Margaret Mather.

DON JUAN is being rehearsed night and day at the Garden Theatre.

LEWIS MORRISON continues to be successful on the road. He has just concluded an engagement at Pittsburg, Pa., and is now on his way to California, where he will play a long engagement in Faust, under Hayman's management.

DAVID K. HIGGINS, author of The Plunger, Kidnapped, etc., wrote W. A. Whitecar's new play, The Vendetta.

E. G. SMITH will act as general manager of Ferree and Fehrmann's Uncle Isaac company.

HOSS AND HOSS is the enticing title of one of the latest farce-comedies to be sent out in August. Charles Reed and William Collier will be the twin stars. Others in the cast will be Ada Lewis the "tough girl" in Reilly and the 400, May Yohe, Louisa Allen, Helena Collier, Rosa France, Lillian Ramsdem, Arthur Moulton, James E. Sullivan and the Abbott quartette. The play is booked for twelve weeks at the Park Theatre, in this city.

WILSON ENOS has been engaged for leading heavy in Mattie Vickers' new play, A Circus Queen. He will open with her company at Grand Rapids on the 14th inst.

DEL PUENTE, Nicolai Gonsky, A. L. Guille, William H. Lee, Signor Balogna, Helen Vandenhof, Adela Varena and Carrie Morse have been engaged for a six weeks' season of grand opera in English, on May 18, at the Grand Opera House, Brooklyn. Max Hirschfeld, late of the Tivoli, San Francisco, will direct the orchestra.

LAST Friday Deputy Sheriff Carraher attached a quantity of costumes belonging to the company playing at the Chinese Theatre, in the Bowery. The attachment was to recover the sum of $822 advanced by the manager of that theatre to the company.

CHARLES BATTEY, the first violinist of Marie Greenwood's Opera company, went sailing off Brunswick, Ga., last week. He jumped into the water for a swim. The current was too much for him, and he was nearly drowned before he was saved by a neighboring boat.

DANIEL FROHMAN will sail from Southampton to-day on the *Spree*, which is due in New York on the 21st inst. He will come here laden with new plays, all by authors of note, including Jerome K. Jerome and C. Haddon Chambers.

DORA DAVIDSON and Ranie Austen close season in Guilty Without Crime at Hoboken this week, giving a benefit for the Hoboken Fire Department's monument fund.

NINE actors will support R. B. Mantell in The Veiled Picture. They are Albert Brunning, Verner Clarges, B. T. Ringgold, Porter J. White, C. E. Orbin, J. Reeves, Charlotte Behrens, Marie Sheldon and Beta Fernandez.

W. C. ANDERSON announces his intention of thoroughly reorganizing his Two Old Cronies company, and, in view of next season having the company entirely composed of leading people, making it in all a company of over twenty stars.

PROFESSOR KELLAR has acquired the lease of the Concert Hall adjoining the Philadelphia Chestnut Street Theatre and he will fit this place up as a permanent home of magic. His first season there will open on Oct. 1. The place will be called the Egyptian Hall.

LEILIE ALLEN MONTAGUE will play the leading part in Owen Ferree's Uncle Isaac company next season.

BRADEN AND HILD will manage the tour of Augustin Neville the coming season. The well-known piece, entitled The Boy Tramp, has been rewritten by Madame Neuville, and in the future will be called The New Boy Tramp. Madame Neuville has retired from the play, and the management will be entirely in the hands of Braden and Hild. These two gentlemen are now in this city busily engaged in preparing for the coming season. They say that the supporting company will be first-class, and the scenery and properties are new, special attention being given to the Brooklyn Bridge scene, with moving cars, incandescent electric lights, etc.

GERTRUDE FORT has made a hit in the eccentric character part of Jemima Primrose in McCarthy's Mishaps, now playing at the Fourteenth Street Theatre. She has already received an offer to create a similar role in a new comedy next season.

JOE HART will sail for Europe on June 7.

J. L. SHEINHARDT, who represents J. R. Worrell, of the new Empire Theatre in Philadelphia, said to a MIRROR man: "The Empire's season will begin Aug. 29. Twenty-seven weeks are already booked with the best road companies. The house has 2,100 seats. It is decorated after the fashion of the Garden Theatre, in New York.

THE benefit for John Carroll, at the Star Theatre, Brooklyn, on Sunday night, was a success.

KATIE EMMETT says that her Western trip in The Waifs of New York has been prosperous. Miss Emmett will appear at the San Francisco Alcazar on May 18 for two weeks. She will then play on the Southern California circuit, and go North to Portland, Tacoma, Seattle, and the Puget Sound cities.

FRANK E. ALDEN is considering an offer from Frank W. Sanger to play the Lord in Mr. Potter of Texas, the role originally acted by the late Henry Williams at the Star

THE HANDGLASS.

THE SOUBRETTE.

You can see her on Broadway,
Every day,
In a dashing gown of gray,
Very gay;
With a violet bouquet,
Like a fay,
In the merry month of May,
Merry May!

♦ ♦ ♦

Is the drama of the future the animal drama? Home, Sweet Home stars a goat, a sheep, a pig, a cow, a horse, a hen, a rooster, a duck, a goose and a donkey, not counting the advance agent.

♦ ♦ ♦

JOHN L. SULLIVAN met Stuart Robson in the West a while ago and John said that he guessed he had the same trouble as Robson—poor support.

♦ ♦ ♦

STAGGERACT.—"This paper has made a terrible mistake in my 'ad.'"

WINGLETS.—"In what way?"

STAGGERACT.—"Why, it said that 'J. Footlights Staggeract, was open for engagements for the supplementary season,' and here they have it 'supplementary proceedings.' I am a ruined man!"

♦ ♦ ♦

THE AMATEUR.

He walked down centre of the stage
With his hand upon his heart,
But his wits were off on a pilgrimage
And he forgot his part!

♦ ♦ ♦

THEY call him "Robert Downing, the Superb," in Boston. It takes Boston to re-christen people!

♦ ♦ ♦

THE *Beacon* of that city speaks of the concert singer Donald de V. Graham as the "English gentleman with the society voice."

♦ ♦ ♦

"DID he come out after the fall of the curtain?"

"Yes, and the audience were only wishing that he came under it!"

♦ ♦ ♦

THE Weekly *Bee* of San Francisco says that there are a number of pretty "stage-strungs" in the Kayanka. It probably means the chairs.

♦ ♦ ♦

JACKETS.—"I saw John Drew on Broadway yesterday. First time in ten years!"

JUBILEE.—"Yes, he's going to leave Daly's company, you know."

♦ ♦ ♦

THE Sunday *Item* of Philadelphia is agitated now over the question, "What did Shakespeare die of?" There is no doubt that if he lived in these days the *Item* would kill him by appropriating his best ideas and printing them in its editorial columns.

♦ ♦ ♦

BILL NYE says that Shakespeare will not occupy a position in the interior when his (Nye's) new play is brought out.

♦ ♦ ♦

TAGS.—"I hear that Dottie Highkicque sailed for Europe on the *Etruria* last Wednesday.

WAGS.—"Yes, I met her in Hoboken yesterday and she told me the report was true."

♦ ♦ ♦

Put away the furry coatlet,
Lay the seal skin gloves one side,
Hook secure the checkered throatlet,
With the chest protector tied;
Burnish up the Summer items
Of the journey o'er the sea,
Get some newspaper to write 'em,
And distribute recklessly.

♦ ♦ ♦

A WESTERN "actor" was arrested last week for "using insulting language and a razor" to the manager.

♦ ♦ ♦

THERE are to be eight comic opera companies in New York this Summer. Those people who want a permanent circus should feel satisfied now.

♦ ♦ ♦

LIGHT ENOUGH.

STAGGERACT.—"I hear that Winglets has secured a light engagement for the Summer."

FOOTLIGHTS.—"Yes, he's to be gas-man in a Hoboken theatre at a salary of $8 a week."

♦ ♦ ♦

AN Oregon paper says that Jessie Bartlett Davis has been singing Carmen for some nights past with her arm in a sling. But this is not half so bad as though her voice were in a sling as is often the case on the opera stage.

♦ ♦ ♦

A WESTERN paper says "Lily Jersey, the young Californian, who made her début in The County Fair, is rapidly improving." Lily is a cow.

♦ ♦ ♦

A CHICAGO journal kindly states of Henry Guy Carleton that he is "writing a new play." To write a play now-a-days is only an episode, but to write a "new" play is a feat worthy to be recorded.

♦ ♦ ♦

THEY MADE HIM WEEP.

"Did Kittie seem to like that new play of mine?"

"He wept during some portions of it."

"Ah! the emotional parts, I presume."

"No—the comic scenes, mostly."

♦ ♦ ♦

THIS is the latest style of announcement of a theatrical departure for Europe:

"Mrs. Wayoffe and her manager, Mr. Tobasco, sailed for London three weeks ago on business of importance. Mr. Tobasco shared his cabin with the well-known author, Artesian Swellhead, while Mrs. Wayoffe was accompanied by her two aunts, a poodle, Goodhound, a canary and a pet kitten. The party will return within ten days at the outside, when they will explain just why they went without saying goodbye."

METHUSELAH.

He was old, so old; good Lord, how old that child was! He gave a little apologetic cough as he sat on the edge of a chair, much too high and too large for so small a person, and held his cap between his knees, resting a pair of tiny, sharp elbows thereon, with the diminutive pointed chin clasped in two elfin claws.

His mother was not more than nineteen, while he did not appear less than ninety.

The small, wizened face, keen blue eyes, thin lips, and hair of nondescript ash tint, might have belonged with equal propriety to an infant or an "aged."

He was a subservient and politic babe, cherishing rather a contempt for his mamma, who was a variety song-and-dance artiste; but his grandmother, that stout and belligerent old party, who managed them all, and held the purse-strings, her he hated and feared.

Having seen so much, and being permitted to say so little, most of his time was given to reflection. He had a chronic sniff, always accompanied by the apologetic cough, which so unmistakably said, "Excuse me for living," that it proved irritating through its very humility.

Humility is the word, for he was not a timid boy, and while going through a sort of stage training, would, when so ordered, display his accomplishments in a perfectly calm unenthusiastic manner, and speak of his ambitions, and intentions, clearly, but without pleasure, like a well-learned lesson, necessary to recite.

It was quite out of question to regard him from the standpoint of childhood. He would meet any such tendency with supercilious indifference, or distant condescension, and speak of "us" and "we" in speaking of his grandmother or others, as though he had been present at their birth, and intimately connected with all the vicissitudes of their checkered existence.

He was born, if so undignified a procedure may be mentioned in recording his biography, in a small manufacturing city of England, and, at the age of two months, started a nomadic professional career, traveling from town to town throughout Europe, always in care of the grandmamma, while the little black-eyed woman danced and sang in the concert halls, and Methuselah, as it is best to call him, blinked and coughed from the lap of the old lady, amid the clouds of tobacco smoke and the aroma of beer.

His discretion was remarkable. He never inquired for his father, and seemed to be perfectly, though silently aware, that the subject was delicate ground.

Methuselah was not sent to school, but was taught to dance instead, thus avoiding any embarrassing interrogations from young companions regarding family relations.

The little black-eyed mother had received an offer to come to America, and her maternal parent had no intention of allowing her to go alone, or of leaving the lad behind, for whereas the young woman supported the three fairly well now, so, argued the old lady, would Methuselah do in time, and should the volatile artiste take it into her curly head to form other ties, there would still be the boy to fall back upon, and his little legs must be kept in practice, that they might step into wage-earning at the first opportunity.

So over the seas they came, and the people on the ship smiled at Methuselah, and gave him pennies for jugging, which his prudent grandmother promptly confiscated. But whether it was, that the graceful black-eyed girl became so elated with her success in the land of liberty, or whether the beer of the new country dulled the sensibilities of the old lady, whatever the cause, Methuselah was left pretty much to himself, and studied the newsboys from the window of the flat on Third Avenue, and envied the independent business-like methods of these ubiquitous little men.

Finally it dawned upon his contemplative soul that he was not fitted for the theatrical profession, and that he would prefer a trade. So I happened to see him perched gravely on the large chair, awaiting a reply to his proposition, made quaintly enough and without excitement, that he should become a newsboy instead of an actor.

I believe the old lady's permission was gained, more through the prospect of immediate and daily financial results, and consequent reliable revenue for beer, than from any real interest in Methuselah's future, for thereafter she watched the investment's and returns with eagle eye, administering dire punishment if a missing penny or a torn paper lessened the daily profits.

One night when the little black-eyed dancer had gone to the theatre, accompanied (much to her disgust) by her ponderous parent, who was a paragon of virtue, for obvious reasons, Methuselah crept home trembling, for some of his papers remained unsold, and shivering, for it was raining dismally.

Crept in, lit the gas, looked at the empty supper table and the fading embers of the fire, slipped off his wet little coat and laid down upon the horse-hair lounge which served as a bed.

Before closing his heavy eyes, he stumbled up again, turned out the light, stumbled back and fell asleep.

Whether in turning the fixtures, it slipped forward, or whether it was old and became loosened, or got caught in the curtain, will never be known, but when the old lady fumbled into the dark room, long after midnight, followed by her pretty daughter, the paint on her face making still brighter a pair of sparkling eyes, they stopped, gasping, and cried out for air, and the two gallant Devanti brothers, acrobats, who had escorted them home, sprang forward and threw open the windows.

The young mother flung her cheap velvet cloak upon the lounge, forgetting, perhaps, that anyone lay there, and presently when the gas was relighted, she drew it laughingly away, from over the quiet little form, saying that it looked like a pall.

It was quite the proper think to say, for the child was dead. PEARL EVELYN.

MATTERS OF FACT.

Annie T. Eurelle will be at liberty after the close of her engagement in Bleak House at the People's Theatre this week. Ingenue, rough or singing soubrette parts, are all in her line.

This is the sixteenth season of H. Price Webber's management of the Boston Comedy company. This in itself is assurance enough of the success of this organization.

This is the seventh year of Prof. D. M. Bristol's Equescurriculum. His thirty educated horses are claimed to be the best in the world, and when it is taken into consideration that they do almost everything but talk, this claim seems well founded. No little credit is due to the able management of John C. Patrick, who has played this attraction in the best theatres in this country.

Frank Holland is open for an engagement as leading juvenile.

Digby Bell has been re-engaged as leading comedian for the McCaull Opera company for the season of 1891-92.

Business managers, agents or actors willing to work during the Summer on salary, should apply to The New York Manufacturing Company, 34 Reade Street.

The Opera House at Camden, S. C., is now ready to book good attractions. The theatre is finely equipped and there is a population of 3,500 to draw from.

The Florence Bindley Railroad company, with E. M. Gotthold as the General Passenger Agent of The Pay Train will, no doubt, prove one of the paying attractions of next season. The attention of managers is called to this attraction.

A first-class attraction is wanted by the Milwaukee Lodge of Elks for one night during the weeks of June 1 or 8. A guarantee will be given.

C. R. Gardiner informs us that Irene Kent has the exclusive right to play Only a Farmer's Daughter during the season of 1891-92. All his other plays are in the market, including one with the route booked for next season.

Four hundred plush seated chairs are offered for sale by Charles Burnham, of the Star Theatre, New York city.

Lord's Dyeing and Cleaning establishment, at 23 East Fifteenth Street, makes a specialty of cleaning and renovating costumes. Special rates to the profession.

William Haworth offers to sell or let on royalty Ferncliff, The Ensign, Cinders, and Two Pigeons. His address is the Sturtevant House, New York.

Frank E. Aiken is at liberty for next season.

The regular stated meeting of the Edwin Forrest Lodge, for the election of officers, will take place at 3:30 P. M. on Sunday, May 24.

Greene's Opera House, at Cedar Rapids, and the Odeon Theatre, at Marshalltown, are claimed to be the mascot theatres of Iowa. There is no opposition in either city. Managers wishing to book for either of these houses should apply at once to F. A. Simmons, Cedar Rapids, Ia.

Dorothy Dorr received over sixty favorable notices for her impersonation of Clara Douglas in Money. Manager Thorne immediately re-engaged her for next season as the leading lady of the Vaudeville Theatre.

D. W. Van Dean, formerly a well-known professional and lately with Robson and Crane, and now the business manager at a leading city publishing house, has just had an addition to his family circle in the person of a bouncing boy.

The New Lansing Theatre, in Lincoln, Neb., will be ready to open early in November. Ed. A. Church, the manager, has been identified with Lincoln theatres for the past ten years. He is a thoroughly reliable man and is well known to the profession as a competent manager. He is a Lincolnite who has made himself popular with every one, and will not, under any circumstances, book any but reliable attractions. He has secured the services of H. S. Taylor to represent his theatre and to fill the time. Lincoln has long needed a theatre on the ground floor, and one where the largest attractions could be played. The stage will be one of the best equipped and largest in this country, and everything will be done to make this theatre complete in every respect.

Edgar Baum is spending his vacation at Mt. Sterling, Ky. He can be addressed care of Simmonds and Brown.

FANCY DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, near Broadway.

THE successful engagement of Helen Barry in A Night's Frolic at the Boston Park Theatre has been extended from five weeks to seven. The piece is drawing great receipts.

NEXT week the original New York cast will be seen in Work and Wages at the Boston Globe.

A DESPATCH to THE MIRROR from T. W. Truss, dated Norwich, Conn., on Monday night, states that "the nautical pantomime comedy, Eight Bells, under the auspices of Primrose and West, received its initial production here to-night at the hands of the Brothers Byers, pantomimists, and a thoroughly competent company. The production was a distinct and unqualified success, and places Eight Bells in the front rank of successful comedies. It is novel in construction and abounds in bright and witty dialogue, clever tricks, pantomimic and acrobatic work and wonderful scenic and mechanical effects."

LETTER LIST.

The following letters remain at this office. They will be delivered on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the dead office. Circulars and newspapers excluded from this list.

Alexander, J. B.	Foster, Al. E.	Neilson, Francis
Augustus, C. W.	Flood, John	Nobles, Milton
Allen, John F.	Forsythe, Kate	Omer, Wm.
Arden, Edwin	Fealy, Marguerite	O'Neil, James
Arthur, Julia	Granger, Maude	Ossley, Harrison F.
Adams, Geo. H.	Garrison, John H.	Osterman, Bessie
Abeg, M. I.	Gilmore, J. H.	O'Connor, J. C.
Andrews, Geo.	Goble, Beatrice	Prince, Chas.
Anderson, W. C.	Godden, Henry F.	Prescott, Marie
Allison, Grace	Gough, W. H.	Pendleton, J. F.
Alan, Gerrie	Guiset, Frederick	Pratt, Chas. H.
Ardami, Phyllis	Grover, Wm.	Perin, H. H.
Booth, Rachel	Hummel, Sophie	Price, E. D.
Bell, Marie	Harris, Evan	Perley, Frank
Barton, Belle	Hickey, John M.	Pixley, Annie
Burns, Nagle	Hanchett, Henry	Pomeroy, Iola
Beers, Newton	Doty, Geo.	Quinn, Richard
Fraser, Geo. S.	Harris, Evan	Robson, Stuart
Bozenta, Count	Haworth, Joseph	Rhea,
Barney, A.	Hadley, Lillian	"R."
Brune, H. L.	Hunt, Jessie	Rensselaer, Ward
Blakemore, H. D.	Hallen and Hart	Rogers, John
Berkley, Mrs.	Haworth, William	Rosenfeld, Sydney
Crabtree, Charlotte	Harrison, W. G.	Rice, Peter
Comstock, H.	Hamilton, Edith	Russell, Jas.
Carr, Albert	Hamilton, G. H.	Rowan, Lansing
Cruikshank, Mary	Harris, Wm.	Russell, Tommy
Crabtree, Lotta	Howard, Sidney	Randolph, Eva
Cross, E. J.	Holmes, Clarence W.	Rice, John C.
Carroll, Flora	Howe, Darcelle	Rensetter, Wade
Cupid, F. A.	"Immediate"	Rosedale, Geo.
Chum, Geo. L.	June, George W.	Stevenson, Vincent
Coulter, Maude	Johnson, Carroll	Strong, Carrie K.
Cooper, Chase	Jones, Walter	Scanlan, W. J.
Clayton, Kate	Kennedy, Mesmerist	Stinson, Frederick
Carlisle, Marie	Knight, Aldrich	Stansell, J.
Charters, Chas.	King, F. H.	Storm, G. L.
Crater, Geo. F.	Keene, Thos.	Sleeper, Frank
Clarke, Adele	Kendal, Wm.	Sullivan, Maurice
Douglas, Byron	Lauterbach, Mrs. J. R.	Stone, Ed.
Dunbar, Mary	Lawrence, Alice	Stephens, Walter
Dunne, John W.	Logan, Celia	Scott, John Finlay
Duff, J. C.	Lippmann, Julie M.	Sparks, Ino. G.
Dreher, Robt. W.	Lawrence, Fred	Schwartz, Fred
Daniels, Frank	Lytton, May	Stanley, Ed.
Deane, J. C.	Lytle, S. W.	Sandford, Walter
Dixey, H. E.	Maurice, J.	Sothern, E. H.
Lee, Allie S.	Moore, Bessie	Sammis, Clarke
Davis, James T.	Madura, Frank	Still, Alanson
Donaldson, Frank	Mansfield, Allen	Thatcher's Minstrels
Donnelly, H. G.	Mackaye, Steele	Thompson, Frederick
Durham, Jo.	Monsen, E.	Taylor, Bobs
Durant, C. W.	Manola, Marion	Taylor, Jay
Dixon, Fred	Marx, C. J.	Tennyson, Julian
Dyers, Robert	Miller, C. J.	Taylor, Percy
Eldridge, Louisa	Miles, Herbert D.	Vincent, Chas. E.
Edgett, W.	Montgomery, W. H.	Vernon, S.
Emery, Kate	McHenry, Nellie	Vokes, 3 of
Elwood, W. H.	McCormack, L.	Wainwright, Marie
Emmet, J. K.	McAdow, Dudley	Wilbur, S. A.
Edwards, Pauline	MacLean, R. D.	Wood, F.
Elsler, W. C.	Mayer, Daisy	Warren, Charles
Earle, Percy	Mitchell, D. L.	Warde, Jno. S.
Friend, W.	Morris, Clara	Willis, Susie
Farrance, Miss L.	My Jack co., Mgr.	Whitecar, W. A.
Ferguson, Barry	Montez, Frances	Warde, Frederick
Francis, Wm. J.	Mitchell, Maggie	Watson, Harry
Fortesque, Viola A.	Marston, Lawrence	Wells, Edward

RECENT LONDON NOTICES

OF

DOROTHY DORR

AS

"CLARA DOUGLAS" in MONEY.

The acting honors fell to Miss Dorothy Dorr, a graceful, earnest and enthusiastic young lady, who comes to us from America and is very welcome. By a gift of presence she makes a sort of patriotic power of appeal, and valuable knowledge of the right mysterious of fuss got that made her leap into public favor on the first night. As a distinguished actress said to me in the stalls, "It is beautiful work."—*Truth*.

Miss Dorothy Dorr is an actress with many qualifications, both mental and physical, in her favor. Miss Dorr has that gift in woman, a noble presence. Her stage presence is good, she bears herself with an air of quiet, well bred distinction, and when asked for something more than this in the way of passionate emotional appeal, the demand is by no means made in vain. She is a decided acquisition to our stage.—*Sporting and Dramatic News*.

The chief interest of this fairly good revival centres in the charming display of Miss Dorothy Dorr, who goes up surely and steadily in her favor. Her youth, grace of movement, and high intelligence are united a singularly impressive face, almost of classic tragedy mould when seen in full, an exquisite tone of soft resonance, now clear trembling with natural music, and a thoroughly artistic and emotional temperament. All that was said and prophesied of her in "Diamond Desire" has been more than confirmed and fulfilled by her charming and thoroughly genuine rendering of Clara Douglas. It is a performance at once tender and harmonious.—*Gentlewoman*.

As that wise heroine, Clara Douglas, dear to the heart of every "leading lady" from Miss Helen Faucit's time to that of Miss Terry and Mrs. Kendal, the young American, Miss Dorothy Dorr, takes another long stride forward toward the front ranks of passionate and pathetic actresses. Miss Dorr is pretty and sweet and touching, and she is tremendously in earnest. With the look of two or three strong and striking parts her future here will be assured.—*Lady's Pictorial*.

The most striking performance is Miss Dorothy Dorr's Clara Douglas. We have had nothing approaching it since Miss Terry rendered the part. Its quiet dignity, tender grace and genuine pathos it could not easily be surpassed. Miss Dorr is from above us, and we own her method grows upon one. Her perfect sincerity and earnestness carry conviction straight to our hearts. We fancy we discern in her an actress of rare emotional power, entirely free from the affected mockery and mannerisms of fashion that make American actresses, even of Miss Behan's ability, intolerable to old playgoers.—*Weekly Despatch*.

7TH YEAR.

PROF. D. M. BRISTOL'S

FAMOUS

EQUES-CURRICULUM

30 — EDUCATED HORSES — 30

POSITIVELY

The Best in the World.

JOHN C. PATRICK, Manager.

Frank E. Aiken

Globe Theatre, Boston, week of May 18. After that date

AT LIBERTY

for Summer engagement for Leading or Character Business.

Address THE PLAYERS, 16 Gramercy Park.

MANAGERS, TAKE NOTICE!

Miss IRENE KENT has the exclusive right to play ONLY A FARMER'S DAUGHTER, season of 1891-92, excepting only the South and New England.

All my other plays in the market, one of them with complete route booked for next year.

C. R. GARDINER.

NOTICE TO MANAGERS

I will SELL, or LET OUT on Royalty, the following original plays: FERN CLIFF, a Domestic Comedy-drama; the ENSIGN, U. S. N. Drama; Grand Production; CINDERS, Character Comedy; Female Star; TWO PIGEONS, Farce Comedy.

WM. HAWORTH, Author,
Office, Sturtevant House, New York City.

Edwin Forrest Lodge, No. 2, A. O. O. F.

Regular Stated Meeting on Sunday, May 24, 1891, at 3:30 P. M. Election of officers at 3:30 P. M. LOUIS ALDRICH, President. REINDER'S GURNEY, Secretary.

H. PRICE WEBBER, Manager Boston Comedy Co., Six teenth season. Organized May 24, 1875. Address 362 Washington street, Boston. May 9, at Augusta, Maine.

WANTED—MUSICIANS WHO HAVE MUSIC THEY wish published to confer with the Rohlfs Music Co., Box 1874, Buffalo, N. Y.

MIRROR INTERVIEWS.

XII.—Elbridge T. Gerry.

"It is a great mistake for people to think I am not a good friend of the American actor and of the American stage."

The speaker was Elbridge T. Gerry. Time and place, one morning last week at the offices of the Society for the Prevention of Cruelty to Children.

Elbridge Thomas Gerry belongs to one of the oldest and most prominent families in America. His grandfather, Elbridge Gerry, was one of the grand old patriots who signed the declaration of American Independence. The present representative of the family was graduated at Columbia in 1857, studied law with William Curtis Noyes and afterward became a partner in the firm of Noyes and Tracy. He has achieved considerable reputation at the bar and owns one of the finest law libraries in the country, numbering 12,000 volumes.

He became counsel of the Society for the Prevention of Cruelty to Children in 1874, and in 1879 was elected its President. Mr. Gerry was a member of the State Constitutional Convention in 1867. He was chosen Commodore of the New York Yacht Club in 1886 and reëlected in 1887.

The work Mr. Gerry does in the Society for the Prevention of Cruelty to Children is purely a labor of love. He receives no salary for his services. On the contrary, his philanthropy costs him a considerable sum each year. He saw, or thought he saw, that he might do a great deal toward enforcing the law respecting stage-children and, by guarding over their youth, render the budding generation worthy citizens of the great country which gave them birth. Mr. Gerry is unpopular with a certain class of actors and managers. This is simply because he is misunderstood.

"I am a friend of the stage," said Mr. Gerry, "but I am a better friend of the children. I consider the proper development of the child more important to the commonwealth than the development of the drama. But I deny that I interfere with children simply because they are appearing on the stage. I interpret the law according to its spirit, not according to its letter."

"It is said that you discriminate, Mr. Gerry?"

"I know it is said, and it is true. If I choose to follow up the law to the full power it gives me or you or anybody who may choose to prosecute, I or you could stop every child at present on the stage from appearing further. The law is explicit. It says that children shall not appear in theatrical exhibitions. And now if I discriminate you must concede it is generous. I, however, do not look on it in that light. It is justice.

"Take, for instance, a child under sixteen, appearing at Mr. Palmer's theatres, Mr. Frohman's, Mr. Daly's or Mr. Sanger's, do you think that child runs the same risks and is in the same peril as if she or he were nightly performing in the Bowery or in some spectacular exhibition, appropriately termed 'a leg show?' In the first four theatres I have mentioned the child, provided it is not assigned a task beyond its strength, is not harmed physically, nor is it harmed morally, because the atmosphere of those theatres is pure, all the surroundings, both behind the scenes and in front of the house, are totally different. But if that same child is taken down into the Bowery, where the audiences are mainly composed of thieves and prostitutes, and is made to do some silly little song or dance, we consider it our duty to step in and stop the performance.

"We draw the line at acrobatic acts and singing and dancing. At the former because it is dangerous to the child's health and limbs; to the latter because it is silly and, as I have said, is invariably done to please audiences that can only exercise a most pernicious influence on the child's moral character."

"But you also stopped some children from performing at Niblo's. Surely that is a respectable house?"

"Yes, that was when the Bluebeard, Jr., company was there. Now there were nine children in that piece, their ages varying from five to twelve. Some of them lived in Brooklyn and they had to go home all that way, sometimes in the rain and wet, after the performance. They were followed by one of our officers and it was ascertained that these little mites never reached their homes till long after midnight. They were so tired that they frequently fell asleep in the cars on their way home. These children sang and danced in that class of exhibition known as the 'leg drama' and received in remuneration forty-one cents each, per night. A subsequent investigation proved that the parents of these children were perfectly able to support them. They performed nightly, rain or shine, besides matinees. Their tender ages entitled them to a proper amount of sleep, of which they were deprived. Now, the law was enacted for the express purpose of preventing such children from being so exhibited by their parents for the mere purpose of making money for the latter. For the same reasons as these I have given you, we removed eight children later on from the Metropolitan Opera House.

"What is so abominable, so infamous," added Mr. Gerry, "as to see healthy parents, perfectly able to earn their own living, forcing their children to support them? It is wrong; it is anti-American; it is disgraceful. These unnatural parents, too lazy to work themselves, will willingly and knowingly sell their offsprings health and happiness in order that they may stay idle, or, what is worse, drink their children's earnings away. They make thieves and rogues of their boys, prostitutes of their girls, without a twinge of remorse or compunction. We can conceive of nothing more barbarous.

"The success of the people of these United States of America lies in their care for their young. In every State in the Union laws have been framed for the protection of young children, not merely against brutal assaults and wilful neglect, but also against the rapacity of ignorant or avaricious parents or guardians. The laws governing theatrical exhibitions of children forbid such exhibitions under the age of sixteen as the limit of such protection and as the legislative result of an elaborate and careful investigation into the relative physical strength of children.

"The reasons that exist for the necessity of this law are simple and will commend themselves to every one that sympathizes with the helpless. First, the exhibitions prohibited are physically injurious to the children. They deprive them of their natural rest and subject them to unnecessary physical efforts, which engender disease. Thus a child of tender years is forced to sing and dance at night, half clad in scanty theatrical costume, in a theatre where draughts are incessant, and where the exertion of the performance constantly overheats the system, so as to render the exposure still more dangerous. Encores may follow, and then the danger is doubled. In the second place, such children must necessarily lose their education. Much time is spent at rehearsals, which unfits them for study, and thus they lose the best and only equipment that fits them for the battle of life. Children of tender years have a natural disinclination to study. Hence the law makes education compulsory. But when children are used on the stage they are never in a fit condition to study, for when not actually performing they are absorbed with their stage business, which to them is far more palatable. And they get nothing in return for the loss of their education. Singing in public at an early age almost invariably strains and cracks the vocal chords, and, in many cases, what with proper care might have proved to be a fine voice, has been prematurely wrecked and destroyed."

"But the children seem very happy."

"Of course, they do seem happy. And they cry when they are not permitted to perform. Children proverbially cry when deprived of what is hurtful to them. They enjoy the performance on account of the excitement, the glare of the footlights, their brilliant tinsel costumes, and the applause of the audience, which flatters their vanity. They know nothing of the evil results—how can they?"

"Do you think the public would do well to discourage the appearance of the stage child?"

"I think the public would if the state of things were put clearly before them. As it is, when the public unites with these unnatural parents, in applauding the exhibitions, insist upon encores, and denounce as arbitrary and unjust the laws which are intended to prevent the premature wrecking of the constitutions of these little innocents, well may they despair of ever having an opportunity of earning an honest living or of freeing themselves from the vicious surroundings, evil associations and alluring temptations into which they are plunged by the avarice and cupidity of their parents. For we all know, as a matter of fact, that it is very rarely that a child actor develops into a good actor in maturer years."

"A popular objection to the course taken by the Society, Mr. Gerry, is that you allow the little urchins to sell papers on the streets when, perhaps, they suffer the same disadvantages as the stage children."

"We don't interfere with them because the law does not give us the power. It expressly specifies stage children. But these prosecutions are not made only by the Society. Anyone may prefer a complaint against a manager for violating the law. The only difference is that the casual individual, however indignant he may feel, is too lazy or indifferent to make a complaint, while we make a business of doing so.

"The most curious phase of the subject," concluded Mr. Gerry, as I rose to take my leave, "is the attitude of the press in regard to these little slaves of the stage. The Mirror is one of the few papers that has treated us at all fairly. We have been denounced for preventing the children from earning an honest living, and public opinion is invoked by plausible editorials against any interference with them. Of course, this hostile attitude of the press is satisfactorily explained by reference to the advertising done by the managers of these juvenile exhibitions."

Ali Baba.

George Elton, who was responsible for the tour of The Mother-in-Law company, has been visiting Maine recently with another company. The members state that Mr. Elton deserted them at Rockland, Me., leaving them at the hotel with unpaid board bills. They add that Mr. Elton made an appointment to meet them at the depot and then absconded. Thanks to the kindness of Arthur Holmes, manager of the local theatre, the company by a benefit made enough money to enable them to return to New York.

FOREIGN.

LONDON.

April 25. During the past week no particularly interesting novelty has rippled dramatic tides here. The positively final farewell of Sims Reeves is announced as imminent with an address of farewell from Henry Irving and a dying swan song from Christine Nilsson. Toole has reappeared in an old play with a new speech, which was farcical and, if repeated every night, would prove as admirable a draw as we hear Alabama has been. The two American girls, Miles, Robins and Marion Lea—the latter preparing her bridal trousseau—have been making money with Hedda Gabler at vaudeville matinees. Sidney Alport, its priest of the box temple, says that yesterday pots of money for seats had to be refused. Ibsen at last scores, but it is the acting of the pretty Americans that puts him on his temporary pinnacle here.

Dorothy Dene has been figuring in a millinery drama. Bacon has at last written a play. It might be called a new Measure for Measure. A modiste sues Dorothy, and Dorothy says "no fit." Whereupon Judge Bacon makes the actress retire and try on the dresses. She does so, and the Judge, after inspection, takes off from the bill several pounds, because he adjudges the fit to be unfit. She had previously made a hit in the old-time honored farce of A Milliner's Bill.

Talking of American actresses, London is rejoicing over the advent of a Miss Kate Lucil-Foote, who is to take the role of Nisbe in a play owned by Manager Palmer, soon to be produced here. What a turning of the tables there will be some day when London managers ramble for Columbia's actresses and Columbia playwrights!

I believe that Harpers republished a novel by a young actress here named Clo Graves and which was named "Dragon's Teeth." It is dramatic and realistic and she has adapted it for representation. She says it must and shall succeed despite its teeth. Some fun is being made here over an alleged squabble between Messrs. Fitch and Mansfield as to who most collaborated in Beau Brummell and hearty laughs indulged in over Mansfield's alleged statement that Fitch merely "interjected verbiage." The test here usually is to "spin out verbiage."

Shakespeare's birthday passed by in London unnoticed except that Dr. Bridge, the organist of the Abbey, lectured in the evening on the music applicable to the plays; while some one performed on Shylock's wry-necked fife, upon a Cleopatra flute recently found in the wraps of a mummy, and a chorister charmingly sang one of Shakespeare's Elizabethan melodies.

Barrett's revival of Balphegor has proven a treasury hit. The critics pronounce him better in the part than was Dillon, Phelps, Webster and Rechter. It certainly does suit him and the well known masquerade scene is presented with a wealth of scenery, ballet and music.

This old play presented the only change of bill for the week. But a Queen of the May is soon promised by Manager Harris in Mrs. Langtry as well as Formosa.

Americans are arriving in coteries and are welcomed by box officers because "the tourists from the States are excellent patrons of our boxes and stalls 'don't you know'."

O. B.

AMSTERDAM.

April 28.—Two novelties have been brought out this month by the Royal Dramatic Company, the one being an original play, Cleopatra, and the other an adaptation from the German Schuldig (Guilty).

I will give my attention first to Cleopatra, not only because this play has the right of precedence, if the order of production is followed, but still more so because, as an original Dutch work, it should decidedly take the lead before an adaptation. The author is Mr. Maaldrink, and he has certainly reason to be satisfied with the reception accorded to his work; it was well staged, excellently acted, and has been, on the whole, favorably criticised.

The play bears no resemblance to the immortal Bard of Avon's tragedy of Antony and Cleopatra, the *liaison* existing between the daughter of the Ptolemies and the Roman triumvir, being only taken as a fact to form a starting point and to close the play.

The name of the celebrated Queen of the Nile is chosen as the title, but it should more justly be called "A love incident of Cleopatra," for the entire plot and action turn on such an incident. The first act opens with a parting scene between Antony and his royal mistress; the triumvir leaves her for a day's absence and returns with the final scene. The play is, therefore, as you see, true to the three classical unities of action, time and place, as but one day is supposed to elapse during the four acts, and the scene is laid in one and the same apartment in the royal palace at Alexandria.

The plot revolves on a caprice of Cleopatra's for a Greek adventurer, Yason, who comes to her court drawn thither by the desire to see the far-famed Egyptian Queen; he attracts the attention of the voluptuous woman, who bestows on him her favor for one day, and then, tiring of her fancy, orders him to drink a cup of poison ere the return of Antony.

Jason is saved by the courage of Creusa, a favorite attendant of Cleopatra. Creusa has fallen deeply and sincerely in love with the Greek, and she is ready even to sacrifice her own life in order to save his.

Creusa offers to drink the deadly poison in his place; he, of course, refuses to accept her act of self-devotion, upon which a generous struggle ensues, naturally only a verbal one, as to who the victim shall be, until Cleopatra, touched by this scene, gives way to nobler feelings, pushes the cup aside and unites Creusa and Jason.

The Greek, whose eyes are opened to the nature of the Queen's momentary caprice for him, and who now sees it was but the passion of an hour, whilst the love of Creusa promises to be a love even unto death, feels a new and purifying sentiment arise within him; his delusion vanishes, and he opens his arms repentantly to his bride and deliverer.

The acting was, as I have said, excellent, but not too much praise can be given Mrs. Frenkel for her impersonation of the heroine.

The lascivious, vain, passionate, superstitious and imperious character of Cleopatra, at least as it is usually accepted by historians, is well drawn in the play, and Mrs. Frenkel did more than justice to it.

I doubt if a better interpretation of the role is to be seen on any stage at present. She looked very handsome, and wore gorgeous costumes.

I feel great curiosity to see Sarah Bernhardt in Sardou's Cleopatra, but from what I have seen of the French tragedienne, and taking her personal appearance also in consideration, cannot imagine her "sorceress of the Nile" to be equal to that of her Dutch sister artist.

Mrs. Boltrop, in the sympathetic role of Creusa, fully deserved the recall accorded her after her most important scene in the last act. She acted with winning simplicity and earnestness and contributed not a little to the success of the play.

Louis Bouwmeester looked very well as Jason, and brought the part into much prominence; his by-play and gestures were, as nearly always, worthy of study for his younger *confreres*.

The drama of Schuldig was for me a disappointment. So much had been said about it, and the author, Richard Vosz, has lately become so popular in Germany that I expected better things of him in this. It is much inferior, according to my humble opinion, to Eva, one of his other and most popular dramas. There are some effective scenes, but the whys and wherefores of the plot are too hurried and inconsequential, and the general action is unsatisfactory.

Louis Bouwmeester gave a masterly personation of the unfortunate Thomas Lehe, who has unjustly suffered such a long imprisonment for a crime of which he was completely innocent.

Praise is due Mesdames Pauwels and Boltrop and Messrs. Clous and Rovaards in their respective parts.

This month the boards of that cosy little home of operettas, the Frascati Theatre, have been occupied by a series of revivals in expectancy of the new operette Princess Colombine, announced by Manager Prot for speedy production.

The Cricket and the Ant, The Musketeers, Surcouf the Pirate, and The Wonder Bird have followed one another in rapid succession. In the first mentioned, the *habitues* had once more the opportunity of admiring Mrs. Buderman, not only as an imitable *comedienne* and charming vocalist, but also as a most capable actress in the more serious walks of the drama.

The part requires an enviable versatility, for whilst in the beginning it is all lightness and joyousness, the closing acts demand pathos and genuine sentiment, and this versatility was displayed by Mrs. Buderman to a surprising degree.

Few divas of comic opera can excel this talented woman nor even compete with her. In The Musketeers the lion's share of the honors are carried off by Mr. Kreeft as the mischief-loving young scapegrace of a musketeer, Narcisse.

The rollicking close of the second act was nightly repeated, and no wonder the public demanded it, for it was so capitally done by Mr. Kreeft, being so full of *entrain* and spirit without exaggeration.

Mr. Kelly as the Abbe Bridaine merits also a special meed of praise, and the tuneful, merry operetta furnished many an enjoyable evening.

The new operetta, Princess Colombine, is by Planquette, and the best forces of the company are in the cast.

The Varieties have introduced the last play of Henrik Ibsen, entitled Hedda Gabler, to the Amsterdam public.

The Ibsen rage has invaded the stage of Holland with the self-same violence that characterized its appearance elsewhere.

The plays of Ibsen are given with great frequency, columns about the purpose, tendency and powerful lessons they contain, are published in all the newspapers, particularly those having any literary tinge, and it is thought to be quite the thing for any one who considers himself *au fait* as to the newest dramatic literature, to be a wild and blind admirer of the Norwegian writer, who is called by his devotees, the reformer of the present stage.

But so much has been written in The Mirror about Ibsen that I will refrain from further comment, merely stating that, dreadful as it may sound to some, his reputation is in my mind, rather usurped.

However, be that as it may, the fact is that Ibsen is now the fashion. This latest play of his, Hedda Gabler, has probably been given or will shortly be given in New York. I will not therefore speak at length about it as usual, he propounds a social or rather a matrimonial problem, and solves or rather does not solve it, according to the view taken of the case.

It has drawn crowded houses, as every one thinks it a duty to see the last play of Henrik Ibsen.

The dialogue is at times very witty and pungent, and a number of the scenes strong and telling.

It was most carefully rehearsed and performed, the title role was entrusted to Mrs. Rossing who acted most conscientiously. The same can be said of the rest of the company.

Mr. Poolman in the sort of *raisonneur* role was very happy in make up and action, and Mr. Smith should not be omitted as worthy of sincere commendation. A new play from the German, by name The Golden Calf, is underlined here for the following week.

The musical event of most importance for many weeks past, has been the rendition of Bach's oratorio "The Passion," at the Concert Building last Saturday evening. This grand work of one of the greatest of all the great tone poets, is generally given at this time of the year both in England and Germany, the nature and subject of the music being so suited to the season, either just before or just after Easter.

The oratorio was given under the auspices of the Society for the Advancement of Music that is spread throughout the different cities of the Netherlands. Amsterdam, of course, being one of the most, or rather the most prominent branches.

The department here has under its direction the Conservatory and School for Music, as I have mentioned before. "The Passion" was interpreted by soloists of reputation with the Orchestra of the Concert Building and a chorus of 200 voices, consisting of the pupils and ex-graduates of the Conservatory and School of Music.

The glorious music was therefore executed in a truly worthy manner, and was a treat for all genuine lovers and critics of music.

The large building was crowded by the *elite* of Amsterdam, and every one was unanimous in pronouncing an enthusiastic verdict on the evening's work, which did unqualified honor to Mr. Rontgen's talent as director. This gentleman is one of the professors at the Conservatory of Music, and he wielded the *baton* with much skill.

The soloists for the occasion were Mesdames Pia Sicherer and Fanny Funk, both German concert and oratorio cantatrices of good reputation, and Messrs. Messchaert, Dierich and Van Dunnen.

The first named gentleman is Amsterdam's oratorio singer *par excellence*, and has, besides, an enviable fame in Germany and England. He has a rich, sonorous, deep, baritone-bass voice, the best of schools, and is a fine artist, indeed. Mr. Messchaert sang lately at the Court of Meiningen, and received an order from the Duke as homage to his artistic merit.

A. J. G.

FOREIGN ECHOES.

According to the London *World* Ada Rehan was thirty-two years of age on April 22 last. Years will roll on, even for the frolicsome Ada.

Colonel Cody's Wild West Show is on tour in Holland, and has recently been attracting immense audiences at Strasburg. It is expected that the tour of the mammoth company on the Continent will be brought to a close about the end of June, and that on July 7 or 8 they will arrive at Grimsby or Hull. In succession the Wild West will visit Leeds, Bradford, Sheffield, Manchester, Liverpool, Nottingham, Birmingham and London.

The biography of Jenny Lind, the great singer, has just been published in London. Canon Holland is the biographer. Letters or diaries or recollections in some form have been given to Canon Holland by the Queen herself, who placed her private diary at his disposal; the King of Sweden, Queen Marie of Hanover, and any number of other illustrious people. Mrs. Grote, the historian's wife, contributed a share, and Mendelssohn, who was at one time bent upon writing an opera for Jenny Lind, has been the means of preserving many interesting details concerning her in the correspondence known as "The Two Green Volumes." What a wonderful thing is the account of her first appearance in London, which took place on May 4, 1847, when everybody on earth who could get there was at Her Majesty's Opera. The Queen and Prince Albert, Queen Adelaide, and the Duchess of Kent were in the royal box. Mendelssohn was present, and so was Grote himself, Fanny Kemble, etc., etc. People fought for places, the crush was terrific, women fainted, and many were thankful to be wedged in a corner or allowed standing room at any price. The Queen and the Prince had both heard Jenny Lind previously at Bonn, and been delighted with her, but they were delighted over again in London, and the Queen threw her a superb bouquet.

George Augustus Sala says that an enthusiastic Shakespearean has presented to the Memorial Library at Stratford-on-Avon the identical skull used by John Kemble in the graveyard scene in Hamlet, together with a document proving that in Shakespeare's own time there were at the Court of Denmark two gentlemen by the names, respectively of Rosenkrantz and Guidenstern. Possibly Messrs. R. and G. were attaches of the Danish Embassy in London when Hamlet was first brought out; or, perhaps, Shakespeare met them when he was at Elsinore. Who shall say that he was never at Elsinore, or, for the matter of that, at Copenhagen? The skull presented to the Stratford Museum corresponds as precisely with the cranium in Sir Thomas Lawrence's picture of Kemble in Hamlet as the two bricks out of Jack Cade's house did. Unfortunately, skulls in their species have an uncomfortable habit of being as like one another as bricks are. But whose skull is this memorial one? It can scarcely be Yorick's; but it may have come from Shakespeare's own property room, and have descended from Burbage to Betterton, thence to Macklin and Garrick, and so to John Kemble. I should like Dr. Furnivall to tell us how many of the graveyard scene skulls have been genuine relics of mortality, and how many papier maché. Is the Stratford one, for example, a "real grisly," or pasteboard, or wood?

The extraordinary success of Ibsen's play, Hedda Gabler, in London, renders of interest the following remarks made on the play by the critic of the London *Sunday Times*:

The production of Ibsen's latest and greatest drama, Hedda Gabler, at the Vaudeville this week must be accounted one of the most notable events in the history of the modern stage, for, in spite of all prejudice and opposition, it marks an epoch and

climbers an influence. Elizabeth Robins and Marion Lea, the two venturesome young actresses who have been bold enough to introduce this remarkable play to the English stage, and confident to offer it for a series of afternoons, have done something more than provide a theatrical entertainment for the playgoer who takes his pleasure seriously; they have assisted a powerful artistic movement. To us Hedda Gabler appears a wonderful work of art, one that must produce a profound impression upon those who will accustom themselves to regard a stage-play from the point of view of real, living character in actual contact with the facts and sensations and possibilities of human experience, instead of gauging it by the conventional standard of playmaking, or the superficial observation of ordinary social intercourse. Ibsen has a way of going to the root of the matter, and exposing the skeleton in the cupboard, which is certainly not always a pleasant sight. But life, with its infinite subtleties and inconsistencies, is always interesting, and Ibsen shows us the wonder and the pity of it, while perhaps he only infers its loveliness by contrast. But therein he proves himself a master artist, for his point of view is definite, and the impression he produces is complete and final. In Hedda Gabler he gives us a typical tragedy of modern life, and in the strange, sensitive, selfish heroine, he presents one of the most wonderful and subtle conceptions of woman in the whole range of dramatic literature. But though we hate this self-centred woman, with the bored, unsatisfied life, who fights like a cunning tigress, wounding and killing without pity, to gain the emotions and sensuous food she hungers for, with what a thrilling sense of pity and terror must we regard the fatal consequences of her spoiled life. How wonderful are the contrasts of character, how artistically do they all conduce to the tragedy. And this tragedy, with its climax of the self-ending of the two married lives that were so mysteriously and fatally connected, is no more like a visit to the morgue, as we have seen it described, than is Antony and Cleopatra with its several suicides, or Hamlet itself with its wholesale slaughter.

There is now and has been for some time past in London considerable vexed discussion and undue excitement concerning the fees charged in London theatres. It has been the custom for many years in England to charge certain sums varying in amount for programmes, cloak room, early door system, etc. The excitement reached a climax the other day when, at Wilson Barrett's new Olympic Theatre, the anti-fee party which had mustered in force to do battle for their programme was forcibly ejected from the theatre by the friends of the old system. The following is a copy of the extraordinary manifesto issued by the anti feeists and distributed among audiences:

TO PLAYGOERS.

DOWN
WITH
THE FEE SYSTEM.

Has it ever struck you that when you pay for a programme you encourage an impudent extortion? Why should managers charge (whether it be a penny or a shilling) for an advertisement sheet upon which they have secreted the cast of the play being performed, eh? Will you, please, do all in your power to squelch the fee system, by refusing to pay for programmes, and by visiting the "No Fee" theatres under the following managements. (Heaven bless 'em.)

Mr. Henry Irving (Lyceum).
Mr. John Hare (Garrick).
Mr. Beerbohm Tree (Haymarket).
Mr. George Alexander (St. James').
Mr. Arthur Chudleigh and Mrs. John Wood (Court).
Mr. D'Oyly Carte (Savoy).
Mr. George Edwardes (Gaiety).
Mr. Norman Forbes (Globe).
Mr. D'Oyly Carte (English Opera House).
The following are the Extortionists.
Mr. Augustus Harris (Drury Lane).
Mr. Edward Terry (Terry's).
Mr. Thomas Thorne (Vaudeville).
Mr. Horace Sedger (Prince of Wales and Lyric).
Mrs. Langtry (Princess').
Mr. Wilson Barrett (Olympic).
Mr. George Edwardes (Opera Comique).
Mr. Willie Edouin (Strand).
Messrs. Gatti (Adelphi).
Mr. Charles Hawtrey (Comedy).
Mr. Charles Wyndham (Criterion).
Mr. Henry Lee (Avenue).

Mr. Irving especially deserves the gratitude of playgoers, since he not only distributes his programmes free and freely, but dates them also. Mr. Harris, who does EVERYTHING on a grand scale, not only charges for programmes, but, in the Pantomime season, indulges in the early-door dodge. So you see, according to this, even a great man like Gus Harris is not perfect.

The question has been raised, on the occasion of the recent betrothal of Emma Eames to Julian Story, as to what nationality the diva belongs. We may state once for all that Emma Eames is American by nationality, Anglo-Chinese by right of birth, and Parisian by education. Studying first at Brussels, under M. Gevaert, and afterwards at Paris, under Madame Marchesi, Miss Eames made her debut in the French capital in 1889, playing Juliette to M. Jean de Reszke's Romeo. Her brilliant soprano attracted immediate attention, and Miss Eames was spoken of in the highest terms. At the age of twenty-two she is decidedly in the front rank of operatic artistes, and can perhaps claim the distinction of having risen to fame more rapidly than any of her colleagues.

Last night Henry Irving revived The Corsican Brothers at the London Lyceum. Ellen Terry, for whom there is no part in that drama, was seen in Charles Reade's one-act play Nance Oldfield.

Edith Kenward, the English actress who made a hit in Dr. Bill at the Garden Theatre here, is one of the warm supporters of the London Independent Theatre. She has played one or two parts herself.

Katherine Lucille Foote, daughter of Colonel Foote, has joined Wilson Barrett's company. She has also been offered the leading part in Harry Paulton's comedy Niobe, when that play is produced.

Concerning the recent announcement made by Messrs. Gatti, of London, to the effect that they had secured the sole right of The Streets of London, an English exchange very properly says: "We are not aware that there are any rights to secure. Boucicault's popular play was originally produced in New York as The Streets of New York, and therefore when it appeared later at the Princess' under the title of The Streets of London no English copyright existed in the piece, and, as a matter of fact, anyone could perform it. Moreover, whenever the play is acted in the provinces it takes the name of the town in which it is being performed. For instance, it passes, according to the venue of the moment, for The Streets of Liverpool, The Streets of Manchester, and so on, the realism of the Charing Cross scene being changed, let us say, for a realistic picture of the Manchester Infirmary and Market Street. Therefore, Messrs. Gatti's 'sole rights' in this drama are, to say the least, somewhat obscure."

A Shadow Hunt is the name of Messrs. Richard Davey and Walter H. Pollock's new four-act play which Augustin Daly has bought for America. Mr. Daly avows himself much pleased with it, while Ada Rehan thinks the part of Medora Dalberg, described in the play bill as "a great celebrity," will suit her well. The piece will be produced first by Mr. Daly in London.

Barnum; or, The Greatest Show on Skates, is the title of a new burlesque at the London Olympic.

TO MARIE HUBERT FROHMAN

As the Interpreter of Marguerite in The Witch.

The Indian learned his lesson at your feet;
Your pastor blessed you as the child of God;
With gentle step and reverence complete
Beside your saintliness your lover trod;
The thoughts that flowered like lilies in your breast
Vanquished your jailer in his task of death;
Your "silver-Wine" there found a velvet rest
And dreamed of blossoms while it drank your breath.
Your spirit was a pearl of purest price
Lost in a world of ignorance and guilt,
Where superstition reared a cruel vice
That sinless blood in torture might be spilt.
The Witch you kindled with the martyr's might,
And rais'd her to an angel's radiant height.

A. L. Lawton.

IN OTHER CITIES.

CHICAGO.

The elaborate production of Cleopatra at the Columbia, with Fanny Davenport in the title role and Melbourne MacDowell as Antony, drew crowds, and the play was received with great enthusiasm. Recalls were frequent. There are only three parts of any prominence, Cleopatra, Antony and Kephren, the slave of the Egyptian queen. Miss Davenport was equal to every requirement of the part as conceived by Sardou, but it was not the Cleopatra of history. The Antony of Mr. MacDowell was somewhat gross, and lacked dash and vim, such as a soldier and a lover ought to have. The best acting was done by Theodore Roberts as Kephren. The scenery was magnificent and was liberally applauded. Same week of 10-16.

The Sea King, presented by Gilmore's Opera co. was most cordially received at McVickers. The co. is the same as was seen here before at another theatre, and the singing and acting were excellent. Blue Jeans week of 10-16 for an indefinite period.

W. H. Crane in The Senator continued to draw large audiences to the Opera House. This is a play that grows on one and can be seen more than once with pleasure. Mr. Crane and his clever co. are nightly greeted with laughter and applause. Same week of 10-16.

Mr. and Mrs. Kendal, although offering nothing new, have drawn large and fashionable audiences to Hooley's. They appeared in The Ironmaster, Impulse, All for Her and the double bill, The Ladies' Battle and A Happy Pair. The talented players have become firmly established in the regard of theatregoers here, and can always be assured of a welcome. Same week of 10-16.

Hoyt's Trip to Chinatown, after a prosperous season of four weeks at the Grand Opera House, closed the season there and the house will remain dark for two weeks. There will be a Summer season with the production of an original play.

Richard Golden, in Old Jed Prouty, did a fine week's business at the Haymarket. Edwin Arden in Eagle's Nest week of 10-16.

Charles McCarthy in One of the Bravest drew crowds to H. R. Jacobs' Academy. The Fast Mail week of 11-17.

Thomas E. Murray in Our Irish Visitors was well received at the Clark Street Theatre. Lizzie Evans in Fogg's Ferry week of 10-16.

Kate Pursell in her sensational Western drama, Queen of the Plains, did well at the Alhambra. Fabio Romani week of 10-16.

The Fast Mail was well received at Havlin's. Effie Ellsler week of 10-16.

Aiden Benedict in Fabio Romani did a good week's business at the Windsor. Bobby Gaylor in An Irish Arab week of 10-16.

Money Mad drew crowds to the People's. Spooner's Comedy co. week of 10-16.

At Litt's Standard, The Limited Mail had a prosperous week. Lillie McHenry Gaiety co. week of 10-16.

Fred. R. Giles, who is rapidly coming to the front as one of the most energetic press agents in the country, was in town during the week, doing the advance work for Blue Jeans. He was cordially received on all sides as he is an old Chicago newspaper man, and made an enviable record as a "hustler."

An army of men are at work on the new Summer attraction for the Opera House. Fred. Dangerfield and Voegtlin are painting the scenery, and special properties are being made. Manager Henderson expects this will be his crowning effort in the spectacular line. The piece is to be called Sindbad the Sailor.

The English Opera co. now at the Auditorium is the same seen recently at a down town theatre. Marie Tempest, Lily Post, Charles Bassett and W. McLaughlin are the principals. Carmen, The Bohemian Girl and Martha were sung during the week to large and appreciative audiences. Gilmore's Band 25, 26.

PHILADELPHIA.

A large and appreciative audience gathered at the Chestnut Street Opera House 4 to welcome Augustin Daly's co. in The Last Word, a play which was new to this city. Sincere regret was expressed by many that there was no place in the cast for Mrs. Gilbert, who has a warm place in the hearts of Philadelphia theatregoers. Mr. Daly's co. never seemed more thoroughly excellent in all its parts. Every character was more than acceptably filled, and the artists well earned the hearty applause which they received. Business excellent. Same co. 11-16.

At the Broad Street Theatre 4 a well-filled house witnessed, for the first time in this city, Alphonse Daudet's new comedy-drama, Betrothed, presented by Mr. French's Garden Theatre co. The play, notwithstanding it had been heralded as the Parisian and New York success, was rather disappointing. Any success it may achieve will probably be mainly due to the excellent co. presenting it and its beautiful stage settings. Business fair. House closed for the season.

At the Arch Street Theatre 4 Mrs. John Drew, supported by an excellent co., presented Sheridan's comedy, The School for Scandal. For some years Mrs. Drew has maintained the custom of closing the season at her theatre with a revival of old comedy. A generation has passed since Mrs. Drew first played Lady Teazle, yet she plays the part today with a delicacy of feeling, a brightness of humor and a refinement of art that is lacking in many of the younger actresses. Among her support were such excellent artists as Robert Tabor, Eben Plympton, George Holland and Eugene Jepson. The whole performance was as satisfactory a presentation of The School for Scandal as has been seen here for a long time time. Business good. House closed for the season.

The Grand Opera House was well filled 4 when Theodore Thomas and his orchestra appeared in the first of their series of farewell concerts. Both conductor and orchestra were in exceptionally good spirits and the programme was a generous one. Del Puente received an ovation. He was in fine voice and gave the "Eri Tu," as no one else can sing it. The concert was a decided success and the advance sales for the rest of the week have been large. Nothing announced for week of 11.

At the Park Theatre, Lotta, bright and sprightly as ever, appeared 4 in Ina, and was welcomed by a large audience. The piece has undergone improvements in several directions since it was first seen here. Her co., as a whole, was very capable. Business good. W. J. Scanlan 11-16.

Robert Mantell returned to the Walnut Street Theatre 4 and appeared in Monbars, before an audience that taxed the capacity of the house. He had the assistance of a good co., and the staging of the play was excellent. Business large. Niobe 11-16.

At the National Theatre the sensational melodrama entitled Kidnapped was presented for the first time in this city 4, and was witnessed by a crowded house. The play was well staged and full of thrilling situations, which seemed to highly please the audience. Business good. The Midnight Alarm 11-16.

Donnelly and Miller's opera called Ship Ahoy, which was such a success at the Grand Opera House some months ago, was brought to the Girard Avenue Theatre 4 and played to a good-sized house. The music is light and tuneful and the libretto witty. The stage settings and costumes are handsome and the co good. Business fair. Same co. 11-12.

At Forepaugh's Theatre, The Castaway pleased a full house 4. Business good. Gran's Opera co. 11-16.

Tom Taylor's romantic drama, The Ticket-of-Leave Man, with Joseph Wheelock as Bob Brierly was presented at the People's Theatre 4 and drew a large audience. Mr. Wheelock was supported by a strong co. Business good. Thou Shalt Not 11-16.

At the Lyceum Theatre Whallen and Martell's co. opened 4 and played to good business during the week. Gus Hill's Novelties 11-16.

The London Gaiety Girls entertained the patrons of the Kensington Theatre week of 4 and did a fair business. Louise Dempsey's co. 11-16.

At Carncross' Opera House Kellar, the magician, began his second week 4. He is a favorite in Philadelphia and draws big houses whenever he appears here. Same bill week of 11.

The Two Orphans was revived at the South Street Theatre 4 by a co. of fair ability before a moderate-sized audience. The scenery and costumes were good. Business fair.

At the Central Theatre the Sensational Boom and Burlesque co. in conjunction with Slavin and Mitchell, the boxers, crowded the house during week of 11. Turner's Gaiety Girls 11-16.

Frank Howe, Jr., the popular business manager of Fleishman's Park Theatre, will leave Philadelphia shortly to take a position in New York. Mr. Howe has made a host of friends since he has been in this city.

BALTIMORE.

At Ford's Opera House The Pearl of Pekin, with Louis Harrison as the Typhoo, drew good houses 4-9. The performance was smoothly given, and the singing of Bertha Fisch and the comedy of Louis Harrison specially enjoyed. Local attraction next.

Amateur performances at Harris' Academy of Music last week. On 11 the Baltimore Symphony Orchestra began a season of Summer night promenade concerts, for which the house has been specially decorated with electric lights and ferns and plants. It looked very attractive in its new garb, and seemed an ideal place in which to spend a warm Summer evening.

The Baltimore Oratorio Society presented, for the first time in this city, Gounod's "Mors et Vita" at the Lyceum 8, 9 to large houses. The performance was excellent, both chorus and soloists doing good work. The singers were: Mme. Gertrude Luther, soprano; Mme. Clara Poole, alto; Leonard Auty, tenor, and Perry Averil, baritone.

Charles T. Ellis as Casper the Yodler, closed a week of good business 4 at Holliday Street Theatre. The play is one of the most attractive seen at this house this season and the singing of the star altogether enjoyable. Kidnapped next.

The Princess of Trebizonde at the Howard Auditorium 4-9 served to draw good houses, although the rendition was not by any means up to the average.

At the Monumental Theatre Henry's Gaiety Girls in a burlesque to big attendance. Frank McNish's specialty co. next.

A fair presentation of Michael Strogoff at Front Street Theatre enjoyed good patronage week closing 9.

Creston Clarke has been in the city for the past few days rehearsing with the co. which will appear in a series of dramatic performances to be given at Ford's Opera House week commencing 18.

Jesse L. Jenkins, of the Ship Ahoy co., was taken ill with pneumonia during the engagement of the co. in this city and is still at the City Hospital, though convalescing. Robert Vance, of the same co., was taken with grip and is at his home here.

CINCINNATI.

The attendance at Heuck's during week ending 9 with The Clemenceau Case as the attraction was extremely large, the bulk of it, however, drawn thither by the prospect of witnessing the original Iza, Sybil Johnstone, in that unsavory role. The play has nothing to recommend it and aside from Jennie Reiffarth and Mr. Wells the cast was inferior. Manager Fennessy staged the piece very acceptably. The season at this house closed 9.

Manager Rainforth as usual found Maggie Mitchell a profitable card and her week at the Grand which terminated 9 was a most successful one. The repertoire for the week was varied enough to satisfy the most exacting of the Grand's clientele. The support inclued R. F. McClannin, George W. Devo, Howard Gould and Carrie Francis. The Sea King week of 11-16 followed 18-23 by Louis Harrison in Pearl of Pekin.

Havlin's, which remained dark during week of 3-9, will be reopened 10-16 with George W. Monroe in Aunt Bridget's Baby as the attraction.

The Leffingwells (Myron and Eliena) in Blue Grass were well received during week of 3-9 at Harris'. The play, which is of the sensational order, was nicely staged and efficiently cast. The Cawthorns in Little Nugget 10-16, followed, 17-23, by The Shadow Detective.

The Fay Foster English Gaiety co., headed by Pauline Batchellor, closed a successful week's stay at the People's 9. The ensemble of the troupe is exceptionally strong, and, combined with handsome costuming and setting of the first part, the success attending the engagement was in no wise a matter of marvel. The Minnie Burroughs' Parisian Revelries comb announced week of 10-16.

The Von Vons in co. closed its season here 2 at Heuck's and Liena Merville of the troupe has joined the Sea King co. which opens here at the Grand 11.

The season at Heuck's closed 9.

Manager Lou Ballenberg of the Pike, will have charge of the Mid Summer night concerts at the Zoo, and promises an attractive programme.

Manager Havlin contemplates erecting a new theatre in Cincinnati just as soon as he can possibly secure an available site.

Jennie Reiffarth, of the Clemenceau Case co., originally appeared here at Pike's with Mestayer's Tourists.

Manager J. E. Fennessy left for the East 4 on business connected with Heuck's.

The season at Silver Grove will open May 17 under the management of George Turner.

The newly elected Police Judge, Amos Cregg, seems disposed to increase the fine for each succeeding Sunday offence, and as Mayor Mosby has expressed his firm intent of suppressing Sunday performances entirely next season, from the present outlook the prospects of a quiet Sunday on the North side, is more than probable.

N. D. Roberts, of Humpty Dumpty fame, has been engaged as assistant press agent for the John Robinson Circus.

DETROIT.

At the Detroit Opera House The Twelve Temptations was the attraction week of April 27-2. It would seem that the age of spectaculars is about over, at least in Detroit. Some of the specialties were good but the dancing was not up to the best standard, and taking it all in all it was a rather unsatisfactory performance. Monday night, 4, Treasurer Lawrence had his benefit, on which occasion he offered Bill Nye and A. P. Burbank as the attraction. The house was well filled and the entertainment was very enjoyable.

At the Lyceum Theatre the week of 27-2 was devoted first half to local entertainments and the latter half to Evans and Hoey in A Parlor Match. This skit seems to be as popular as ever and possesses good drawing powers. The co. is a capable one and the whole performance went through with a rush that was exhilarating. The Boston Symphony Orchestra, under Arthur Nikisch, 4-6. Houses sold in advance. The Petrel 7-9.

At Whitney's Opera House the week of 27-2 an alleged comedy-farce called Out of Sight was presented the entire week. It was without exception the worst show of its kind that was ever seen here. Still it did a fair business, much more than it was entitled to. This week Tony Pastor with his usual good co., and immense business is sure to result. Week of 11-16 Peck and Fursman's Uncle Tom's Cabin.

Will C. Cowper and wife play Gypsy Born at the Lyceum assisted by well-known amateur talent.

John A. Lane, who has been with Edwin Booth the past season, will be in Modjeska's co. next season.

BROOKLYN.

Agnes Huntington in Paul Jones proved one of the best attractions of the season, week of 4 at the Park Theatre. The opera was well staged and the co. a competent one. A Texas Steer 11-17.

At Holmes' Star Theatre, Hearts of New York was presented week ending 7 with the inimitable Frank Bush, the vocalist Lottie Gibson, the ever popular Harry Kennedy and other specialties. Under the Gaslight week of 11.

Donnelly and Girard had good houses at the Opera House. Natural Gas evidently not having lost its illuminating and paying qualities. Ollie Akerstrom 11-16.

Hyde and Behman's Theatre was well patronized week ending 4, the athletic features offered proving a strong card. Jake Kilrain, the pugilist, William Muldoon, the wrestler, headed the list. The co. included Harry Kernell, Helene Mora, John E. Drew, Wilson and Cameron, Jack Ashton and Ernest Roeber.

The Roche benefit, which took place at Holmes' Star Theatre 4 under the direction of Mr. Ruby Kenny, dramatic editor of the *Brooklyn Citizen*, proved a success.

The Academy of Music was elaborately decorated for the burlesque performance of As You Like It, given by Company I, Seventh Regiment, New York, under the auspices of the Crescent Club of this city.

On Wednesday night 6 the Columbia College students gave their famous operatic burlesque, Lafayette; or, The Maid and the Marquis. Robert Lee Morell became ill after the first act, and his part was taken by an understudy. Harry Brundage Culver won applause for his personation of the Sporting Duchess, while George Anderson and George Hogan gave their inimitable impersonations of graceful girlishness. The performance was a decided success and a novelty to Brooklyn. William Penn will be given 11 by the same aggregation of talent.

BROOKLYN, E. D.

Dixey, in The Seven Ages, drew large houses at the Lee Avenue Academy week ending 4. U and I 10-16.

E. H. Sothern in The Master of Woodbarrow played to crowded houses at the Amphion week ending 4. Dr. Bill 11-16.

Frank Harvey's Woman Against Woman did a fine business at the Novelty week ending 4. A Bunch of Keys 11-16.

The Atkinson Comedy co. in Peck's Bad Boy drew crowded houses at the Lyceum week ending 9. Many new faces and new and better specialties have been added to this comedy, making it very strong. Arizona Joe in The Black Hawks 11-16.

SAN FRANCISCO.

MAY 4.

Sarah Bernhardt has come and gone. Her season was extended two performances which brought the gross receipts to considerably over $30,000. She sailed with her forty-five people for Australia, Friday, on the steamer *Mariposa*. She will return here about September to play a season of two weeks.

The County Fair begins its fifth week at the Baldwin. Men and Women follow next Monday.

George Thatcher's Minstrels follows Shenandoah on Monday at the California.

Kajanka is doing good business at the Bush. The Martines are clever acrobats and Ravel is an excellent clown.

Herrmann, assisted, of course, by charming Mrs. Herrmann, opened last night to an overwhelming house.

The Upper Hand with Oliver Byron found considerable favor at the Alcazar last week, and Across the Continent is likely to repeat the same business this week.

Boucicault's Formosa succeeded Master and Man last night at the Powell Street Theatre, of which I shall write more fully in my next letter. The Great Metropolis may be the next attraction.

Amina did a splendid fortnight's business at the Tivoli. The Beggar Student was sung last night. The cast included Alice Gaillard, Tillie Salinger, Fanny Hall, Lulu Ward, Emma Vorce, A. W. F. McCollin, Frank Pearson, Richard Valerga, Phil Brandon, Fred. Urban, Tom Ricketts, Melville Stewart and George Harris.

Mrs. Duncan B. Harrison has arrived to join her husband.

It will cost Sarah Bernhardt about $1,000 to get her dogs in Australia.

Lloyd Lounds, a young business man, has joined the Alcazar co. I hear that he possesses considerable talent, and Stage Manager Long told me yesterday that Lloyd would be given a good part in Twelfth Night, which will shortly be put on at this house.

I hear that Mark Thall is alone in the management of the Powell Street Theatre.

Next week Oliver Byron will introduce his entire Alcazar repertoire of five plays, closing his engagement. Mr. Byron's bows of friendly recognition have been rather cool and stiff the last few days, which led a mutual acquaintance to remark to me something like this: "Say, Max, I just passed Byron; he thinks, perhaps, that because he is rich he is smart, for he bowed to me like an iceberg." I assured him that he was mistaken, without avail, until we hunted Byron up and made him take a flaxseed poultice off an ugly carbuncle on the back of his neck.

Laura White, a rising young actress, is here visiting her parents Mr. and Mrs. R. C. White.

Bury Dasent is improving.

James M. and Carrie Ward will play four weeks at the Alcazar beginning June 1.

Ramsay Morris is here arranging for the forthcoming production of Men and Women at the Baldwin.

Alfred Bouvier, the man that handles the Baldwin reins so skilfully, was not only invited to the banquet to President Harrison but was assigned to a seat directly opposite the President.

Frank Weeden and Arthur Thomas have signed to remain with The County Fair next year.

The Bernhardt co. has arranged to play Camille at Honolulu one night, for which there is ample time while the Australian steamer is receiving and discharging the freight cargo.

Bernhardt's asp made its escape Monday evening, but was recaptured at the drop of the last curtain. After that Bernhardt went to the Cremorne, a variety theatre, and witnessed a prize fight between two local pugilists.

CLEVELAND.

The Pupil in Magic was given by the Liliputians at the Opera House 4-9. These little people are something entirely new on the stage, and they have made a great hit. The stage settings are as fine as any that have been here in a long time. The co. is very strong and gives an excellent performance, including some very good ballets. The Patrol 11-16.

The Star had Elliott's Voyagers and Minnie Burroughs' Burlesque co. 4-9. Some very good specialties were given in bicycle riding. Good business. Go-Won-Go Mohawk 11-16.

Alone in London was presented at Jacobs' 4-9 by William De Shetley's co. Satisfactory business. Charles McCarthy's One of the Bravest 11-16.

Manager Gus Hartz, of the Opera House, is improving steadily and will be able to be out in a few days.

Charles Cowles, of this city, now the leading support of McKee Rankin in The Canuck, will star in a new play written especially for him next season. The character will be similar to the one he is now playing.

George Meyers will be treasurer of the May Russell co. next season.

C. H. Mestayer, until recently supporting Maud Granger, joined De Shetley's Alone in London co. here 1 for the rest of the season.

Frank Arnold was in town a few hours last week. He expects to occupy the same position at the Lyceum next season.

Edwin S. French has returned to town.

Business Manager Welfare and Treasurer Conn, of the Opera House, have a benefit week of 11.

PITTSBURG.

It is rarely that Pittsburgers are treated to such a repertoire of plays by such a co. of artists as A. M. Palmer's Madison Square co., which played at the Duquesne Theatre week of 4-9. The co. includes Maurice Barrymore, Stoddard, Holland, Ada Dyas, Maud Harrison and others. Business during the week excellent.

At the Opera House large audiences attended to see a presentation of Thou Shalt Not. It must be said that such presentations are unworthy of the cast they receive, and this one in particular is unworthy of such people as Marie Craigen, Gus Levick and the rest of the clever co.

A Pair of Jacks packed the Bijou during the week. The play is one of H. Grattan Donnelly's. The programme announces that it was written simply to make people laugh, and it successfully accomplishes that object. The co. numbers some clever people, and among them Winifred Johnson, in her banjo specialty, deserves special mention. Charles T. Ellis in Casper the Yodler 11-16.

Go-Won Go-Mohawk, the Indian actress, in her sensational drama, The Indian Mail Carrier, packed Harris' Family Theatre nightly week ending 9. A Barrel of Money 11-16.

The May Music Festival will open at Mechanics' Hall, Exposition Building, 12.

The eight-hour strike of the carpenters is delaying all buildings here, and it is jeopardizing the chances of our new theatre being ready when expected.

DENVER.

The Fakir opened 4 at the Broadway. The regular season is advanced and there has been an unprecedented number of frivolous pieces in Denver for the past year, so I don't think that any more will do surprisingly well for the present. Aunt Bridget's Baby, which was here week ending 4-9, is among the best of its kind. There are some good voices in the co. and Monroe is very funny as Bridget. Honest Hearts and Willing Hands with John L. Sullivan week of 11-16.

At the Tabor Milton and Dollie Nobles played their usual repertoire and succeeded in drawing

their usual number of admirers. Their engagement closed 12. Waifs of New York, starring Katie Emmett, is now the attraction. Lillian Lewis next.

It is now Manager Leavitt for sure. The court issued an injunction restraining the owners from interfering in the Broadway management, which is thought by most people to be the proper course. Mr. Bush's position was not tenable, and his little scheme has cost him a suit. No sooner had the court's decision been announced than a suit was brought for $10,000 by Mr. Leavitt, who claims that injury, both pecuniarily and as regards his reputation as a manager. Mr. Lonsdale will act as local manager for the rest of the season. Mr. Leavitt, who has gone to New York, informed me that Senator Eaton went on his bond for the costs of the suit. He also said that some arrangements might be made to pool the earnings on the attrical business in Denver, which means the combination of the Broadway and the Tabor. Peter McCourt, the manager of the latter, is in New York now.

BOSTON.

Margaret Fleming has drawn appreciative audiences at Chickering Hall since the first night, and there has been a steady increase in attendance each evening. Concerning the strength of the piece the critics differ, although all admit that it has great strength. The majority are confident that it is one of the strongest pieces of the day. Unanimous praise is given to the artistic impersonation of Margaret Fleming by Mrs. Katharine C. Herne, which is powerful in the extreme. James A. Herne is also capital in the comedy part of Jacob Fletcher, and David Murray is very effective as Philip Fleming. The interest in the production has been so great that it has been decided to extend the run of the piece for one and, possibly, for two weeks more.

Richard Golden is playing a return engagement at the Hollis Street in Old Jed Prouty. He will be followed by Daly's stock co., who will play a three weeks' engagement, bringing the season to a close. The week of 8 will be devoted to The Last Word, and the week of 15 will be divided between revivals of The School for Scandal and The Taming of the Shrew. The bill for the last week of the season has not yet been announced.

Fisher's A Cold Day co. is doing well at the Grand Opera House. Perkins D. Fisher and Richard Mosco make hits, and the dancing of Carlotta aroused great enthusiasm. Kate Claxton and Mrs. McKee Rankin made a great success in Cruel London at this house week of 4.

Hands Across the Sea is doing extremely well at the Museum, and will undoubtedly run for the rest of the engagement. The piece is played in a capital manner by the members of the stock co., the work of Messrs. Davenport and Barton being especially fine.

Large houses have prevailed at the Globe, where Francis Wilson is playing in The Merry Monarch. The comedian is greeted with a storm of applause every evening as he rides upon the stage, and the reception to Marie Jansen is hardly less cordial.

Mr. Willard has made a great artistic success at the Tremont and good houses are the rule. The week of 4-9 was divided between John Needham's Double and The Middleman, which will be played 11-13, after which Ju ah is to be given. The arrangements have not yet been announced for the week of 18-26, which will be the third and last of Mr. Willard's engagement.

A Night's Frolic continues its successful run at the Park, but is still fully as popular as the opening week. The hit is so pronounced that negotiations are in progress to secure an extension of the original engagement, but the matter has not yet been settled.

The Soudan is now on the fourth of its second run at the Boston, and the date has not yet been settled for its withdrawal. When it is taken off The Wolves of New York will be produced.

The Spider and the Fly is the current attraction at the Howard Atheræum. The Howard Burlesque co. concluded a successful engagement at that house 9.

Two plays are being given daily at the Grand Museum, True as Steel, acted by Lothrop's Boston stock co., headed by H. Percy Meldon and Stella Ainsworth, and Fanchon the Cricket, played by Lothrop's Portland Stock co., headed by Max Freeman and Katherine Rober.

A. M. Palmer made a flying visit to Boston 7, to witness the performance of Margaret Fleming at Whickering Hall.

C. Alexander Salvini opens his annual engagement at the Grand Opera House 18, playing Don Cæsar de Bazan. The Three Guardsmen will be given on the following week after which he will be seen in the others of his repertoire of romantic dramas.

The New England School of Dramatic Instruction gave Nemo its first production for the last performance of their season. The piece is a melodrama filled with conventional situations and would need a thorough revision to be made a success. The idea upon which the plot is built is a good one and might be handled effectively by an experienced dramatist. H. M. Pitt made the success of the evening with his forcible impersonation of Captain Nemo.

Frank J. Pilling, proprietor of the World's Museum, has disappeared, owing nearly $ to his principal creditors being John Stetson, William Austin and Martin Brake. He was once business manager of the Globe, leaving there to assume the management of what was formerly the Boylston Museum.

Harry Metelener, the popular business manager of the Boston, was one of the guests at the complimentary dinner given by Col. Charles H. Taylor to the employes of the Boston *Globe*.

Mary Shaw has signed a contract for next season to support Modjeska, with whom she has already played for several seasons.

It is reported that the prices at the Grand Opera House will be increased at the opening of the Fall season.

The regular dramatic season of the Museum will close 23 with the annual benefit of Miriam O'Leary. Kellar, the magician, will play his annual engagement at this house, beginning 26, and will be followed by a comic opera production which will run until the opening of the preliminary Fall season with the annual engagement of Roland Reed, the sixth at this house.

The Old Homestead and The County Fair are to be rivals in this city at the opening of the Fall season. The first piece will play a three months' engagement at the Boston, opening Sept. 15, and the other will open the season at the Park, and may run for thirty weeks.

Edward E. Rose will continue as stage manager at the Museum next season.

A complimentary dinner, in honor of Mrs. Katherine C. Herne, was given at Marlave's 7 after the evening's production of Margaret Fleming. The affair was arranged by J. Henry Wiggins and Miss Edith Robinson, the novelist, and was a complete surprise to Mrs. Herne.

On June 2 a concert will be given at the Howard Atheræum for the benefit of John Bowman and William Green. This will be the last entertainment of the season at that house.

C. H. Patlee, counsel for Marion Manola in her recent divorce suit, said that her reported marriage with "Jack" Mason will not hold good under American law, and that her decree *nisi* cannot be made absolute at all. If she has married Mason, it is bigamy, and either of them can be punished on coming to Massachusetts.

A number of organizations have attended performances of A Night's Frolic in a body. The Boston and Cincinnati Association nines were at the Park 5, and the Lancers and the Roxbury Horse Guards, forming the First Battalion of Massachusetts Cavalry, have secured seats for 12. Govern r Russell and staff have also made arrangements to attend a performance at an early date.

Box and Cox and A Fool for Luck were given with success by the Massasoit Club at Union Hall 7.

Kate Glassford's benefit occurred at the Grand Museum 8, when East Lynne was played afternoon and evening. A concert was given at that house 10 for the benefit of Charles H. Davis, head usher. The Spirit Shadow will be presented there 16 for the benefit of Max Freeman.

WASHINGTON, D. C.

Full houses greeted the Carleton co. week of 4-9 at Albaugh's in The Mikado.

The Private Secretary, under the direction of Charles Frohman and H. A. Rockwood, attracted very good business 4-9.

Ada Gray in East Lynne played to good houses at Harris' 4-9.

Baltimore Amateur Opera co. gave Pirates of Penzance at the Academy of Music 5.

Frank McNish Specialty co. filled Kernan's 4-9.

The Marine Band and Marie Decca drew an enthusiastic audience at the Academy of Music 4.

ST. LOUIS.

After a week of darkness at the Grand Opera House, the doors were thrown open for the closing engagement of the season week of 4, The Crystal Slipper being the attraction. It was the third time this season that it has played here, but notwithstanding that fact, the engagement was a splendid one and drew big audiences. There were several changes in the cast since its last engagement, and many new and attractive features that were specially noticeable.

Blue Jeans paid its first visit here at the Olympic Theatre. It proved immensely popular and made a success. The play was a collection of clever character sketches, given by an excellent co. and with the best of stage settings. Week of 11, the third visit of the Lilliputians and the last week of the season.

Aunt Bridget's Baby was at Pope's Theatre during the week. Its opening night, 4, was its tenth production on any stage, but it made a hit. It is a bright farce-comedy. The characters were all well taken, new and pretty music was introduced, and the co. is a very capable one. With careful pruning and the introduction of many little bits of new business, that is being done all the time, Aunt Bridget's Baby will be one of the brightest and best farce-comedies on the road. Bottom of the Sea 11.

Reilly and Wood's big variety show drew well at the Standard Theatre, and the co. was one of the best of its kind in the country.

Havlin's Theatre is closed for the season.

The Juch Opera co. opens at Exposition Music Hall week of 11. An attractive repertoire has been announced. The local singing societies will assist.

W. W. Walters' benefit at the Grand Opera House was a big one, and the handsome recipient reaped a big sum. His window was beautifully decorated by the attaches of the theatre.

The Crystal Slipper co. will probably close its season here, although it may play another week of one-night stands. If it does not the co. will leave for Chicago after its engagement here, and begin at once rehearsing the new spectacular Sindbad.

The Aunt Bridget co. jump from here to the Bijou Theatre, New York, for an extensive run, unless they decide to play an extra week's engagement in Cincinnati.

The Blue Jeans co. go direct from here to Chicago, where they play for ten weeks at McVicker's Theatre.

Most of The Crystal Slipper co. will be in the cast of Sindbad.

The excavations for Hagan's New Theatre are progressing rapidly.

The prospects for a new German theatre are looking brighter every day.

Manager W. Gschwend has made all his arrangements for his Summer opera season at Schnaider's Garden. Selli Simonson will be the musical director and Martin Pache, late of the Emma Abbott co., will be tenor with Tellulu Evans, prima donna, George Lauri, Doug as Flint, Marietta Nash and Jennie Reiffarth will be members of the co.

Uhrig's Cave will also open for the Summer season, but the attraction has not been announced. Both gardens are being put in the best possible order and the prospects for both are good for a successful season.

W. W. Walters, of the Grand Opera House, will handle the pasteboards at Uhrig's Cave and "Bud" Mantz at Schnaider's Garden.

The Schnaider's Garden co. will arrive about May 20 and rehearse for a week opening June 1.

Laura Wilcox, of The County Fair co., is at her home in this city for the Summer.

Mr. Cassilly, of The Crystal Slipper co., was severely burned on his face and shoulder one evening during the engagement in this city.

KANSAS CITY.

John L. Sullivan in Honest Hearts and Willing Hands had a large audience at the Gillis Opera House 3-5. Everybody wanted to see the champion and get a glimpse of how he appeared in his many battles, and they left apparently satisfied. His "acting" was better than was expected, and, although awkward and nervous, evoked vociferous applause. The co. and play were fair. Duncan Harrison was missed from the cast. He is in San Francisco for medical treatment, but is doing the advance work on the Coast.

Katie Putnam in Love Finds a Way drew fairly at the Ninth Street Theatre 3-9. The play was an old, familiar lines, but the star is a bright and vivacious soubrette of very pleasing presence. The supporting co. was fair, Mr. Burton and Samuel Shanks deserving mention. Reilly and Wood's Specialty co. 10-16.

The Stone-Abbott co. gave good performances at the Warder Grand Opera House 4-9. The Steens perform some most mystifying acts of mind-reading, second sight and spiritualistic exposures and Miss Abbott, the Georgia electric wonder, baffled both physicians and audiences with her magnetic power.

The litigation between the Kansas City Auditorium co., and Manager Lester M. Crawford for possession of the Warder Grand will probably terminate soon.

The Marble Heart will be presented at the Coates 7 by amateurs for the benefit of the poor of the city and The Sorcerer will be given at the same house 12, for the benefit of All Saints Hospital.

JERSEY CITY.

Aunt Jack was presented at the Academy of Music week of 4-9 to fair business. The co. was well balanced and played with spirit, and the audiences were amused and appreciative. Kate Claxton in The Two Orphans 11-16.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, March 20-April 1, 1902, and recorded exclusively by The Dramatic Mirror.

March 20.

CHABERT. Dramatized from the French of Balzac. By George Irwin Boldship.

MISS DUDELSHERRY. A burlesque comedy. Adapted from the French of Eugene Labiche. C. F. Johnson, proprietor.

THE SLAVES OF NEW YORK. New sensational comedy-drama in five acts. By N. S. Wood.

THE KEEPER OF THE KEY. A pastoral lyrical opera in two acts. Libretto by Luther H. Bickford. Music by Harry B. Izard.

March 21.

WOMAN'S EYES. A play. By Genevieve Cox Bancroft.

CHANTACLERE; OR, THE HUNTSMAN'S DAUGHTER. Comedy opera in two acts. By James Paddock.

April 1.

A TRIPLE CRIME. A comedy in three acts. By Champion Bissell and Henry Irving Dodge.

A SOLDIER'S CRIME. A melodrama in a prologue and four acts. By Lee Paul. James T. Dalrymple, proprietor.

THE PRESIDENTESS. A comic opera in two acts and three scenes. By Hamilton Weir.

April 2.

THE WITCH OF DEVIL'S REEF. By George E. Stevens.

LADY MIKE. A comedy drama in four acts. By Ida Ward. Grace Sherwood, proprietor.

COLONIAL DAYS. An American drama in four acts. By Frank T. Palmer.

A CHIP OF AN OLD BLOCK; OR, THE MUMMY'S MARRIAGE. A tragi-comedy in three acts (warranted to preserve the unities). By Mary Rhodes Drury and Daisy Madeleine Brown.

A LOST VOCATION; OR, THE STUDENT'S DOWNFALL. A drama in four acts. By James King Daly.

O'DOWD'S FLATS. An Irish comedy, in three acts. By Con. T. Murphy. Henry B. Clifford and Mark Murphy, proprietors.

WAIVIE. A border drama in five acts. By L. W. Chandler.

"MY" WIFE'S MOTHER. A musical comedy in three acts. By Frank Buoman.

THE FAT BOY; OR, FUN AT OLD WARDLE'S. A comic opera in three acts. By Ernest Lamartine Bailey.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Herrmann, the magician, April 30-2 to the big business he always commands here.——LOS ANGELES THEATRE: J. C. Lewis in Si Plunkard rolled pumpkins 30-2 to fair business.——ITEMS: D. L. Shields, well and favorably known as the polite and efficient assistant treasurer at the Grand Opera House, has gone with W. S. Cleveland as advance agent. Good luck to you "Willie," and come our way soon again. Joel Maries, with Herrmann, is here.—D. S. Vernon, business manager for Jarbeau, accompanied by his better half, is domiciled at the Nadeau.—Matthew Smith, in advance of Kanaka, is in town.

STOCKTON.—THE AVON: Cleveland's Minstrels to a large house April 28. Roland Reed 30 to a fair audience.

SAN BERNARDINO.—GRAND OPERA HOUSE: Herrmann the magician, gave an excellent entertainment to a fair-sized house April 28.

COLORADO.

LEADVILLE.—OPERA HOUSE: Katie Emmet in The Waifs of New York April 28, 29 to fair houses.

PUEBLO.—GRAND OPERA HOUSE: Vernona Jarbeau in Starlight to good business April 27. John Dillon in Wanted the Earth to a small audience 29. Katie Emmett in Waifs of New York to the full capacity of the house 2.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Wolves of New York, a new sensational drama by Leonard Grover, was tried on the provincial "dog" April 30-2, and the canine's wail was loudly heard through the local criticisms. The piece is yet crude and is hardly in a presentable state, changes being constantly made in each act. While there is nothing specially new in the plot, yet some good scenic effects are produced and being presented by an excellent co., it will in time rank with such successes as Shadows of a Great City *et al*, resembling the former in its make-up of the cast. Several who made distinctive hits with the Shadows are now with this co. Pauline Hall presented Nanon 4 to a disappointed audience. Much was expected from this co., as only a short time ago they sang Erminie here to enthusiastic audiences. But the co. in Nanon was not the same by any means, and lacked every essential necessary for a successful production. Miss Hall herself was the only one in the cast who sang or acted with any life. The scenic effects were sadly lacking, being entirely dependent on local sets. It is such return dates as these that demoralize business in the provinces and tends to keep away audiences from first nights and one-night attractions. J. C. Stewart's Fat Men's Club drew good audiences 5, 6. Hands Across the Sea was artistically presented with elaborate scenery to a large audience 7.——ITEMS: Leonard Grover attended the performances of his play, The Wolves of New York, and made several suggestions, which will be carried out. Eugene Tompkins also came down from Boston to see The Wolves. After its revision it will be put on at his Boston Theatre for a short season.—Joseph Kenney, in advance of Ferguson and Mack, ran in to his native heath last week to visit relatives and friends. Next season he will pilot a new attraction, which Manager Rice will put on the road.—The Opera House at New Britain is doing a large business under the capable management of Claude Gilbert. Attractions can now book there with a feeling that their affairs will receive proper attention from this courteous manager.—Lon Stevens, of The Charity Ball co., is spending a few days at his home here, preparatory to filling a Summer engagement, several of which he has under consideration. He will again next season play the leading comedy part of Judge Knox in the Lyceum Theatre Charity Ball co. Boyd Putnam has also signed with the same co. Walter Thomas, who has played the leading juvenile part so acceptably, will be in Julia Marlowe's co.

BRIDGEPORT.—POLI'S GRAND OPERA HOUSE: Stewart's Fat Men's Club 4 to light attendance. The Burglar 5, two performances, to small houses.——BUNNELL'S OPERA HOUSE: Under the Gaslight 4, 5 to moderate patronage. Leonard Grover's new melodrama, Wolves of New York, was presented with great success to large audiences 6, 7.——ITEMS: A. B. Anderson, manager of Bunnell's Theatre, will manage Wagner's Summer Garden this season.—Will Walling, late of Wilson's Minstrels, arrived at his home in this city 5.—The benefit tendered to Manager Belknap by local talent proved a pecuniary success.—A large delegation from the Bridgeport Lodge of Elks will attend the reunion at Louisville, Ky., this month.

WATERBURY.—JACQUES OPERA HOUSE: Fisher's Cold Day 1 gave an enjoyable performance. The dancing of Carlotta won merited applause. The Wolves of New York 4, 5 to good business. The co., with one or two exceptions, was poor, but the scenery was good.

MERIDEN.—DELEVAN OPERA HOUSE: Gray and Stephens' co. in The Old Oaken Bucket and Vesper Bells to very fair business April 30-2. Hands Across the Sea to good business 4.

NORWICH.—BROADWAY THEATRE: Hands Across the Sea to return date to a good-sized house.——ITEM: The Barnes Brothers, of this city, are busy preparing for the production at the Broadway in of their new comedy pantomime, Eight Bells. These young men are well known by their acrobatic work with different minstrel cos., and, as they have spent much money and time on the new piece, the result of their venture will be watched with interest.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: J. C. Stewart's Fat Men's Club was presented by a good co. to a poor house 2. Cleveland's Colored Minstrels drew an overflowing house 6, giving a very smooth performance.——HYPERION THEATRE: Gilmore's Band, matinee and evening, 1. Pinafore was presented by local talent 2. Wolves of New York 8, 9.——GRAND OPERA HOUSE: His Nibs, the Baron, to poor houses 30-2. Brady's After Dark was ably presented 4-6, drawing crowded houses during its stay.

WILLIMANTIC.—LOOMER OPERA HOUSE: Hands Across the Sea 5 to a good house.

BIRMINGHAM.—STERLING OPERA HOUSE: A Cold Day to a small house 2.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE: The Marie Greenwood Opera co. presented The Hermit to a very large house 1, Boccaccio 2 (matinee) to fair business, and at night the Chimes of Normandy to a fine house. The performances were attended by the elite of the city. Marie Greenwood, in the third act of The Chimes of Normandy, by special request sang "In the Grape Vine Swing," and, as an encore, "Dixie," the rendition of the latter creating a *furore*. W. P. Gulberson and Tom Martin made hits in their characters.——ITEM: Manager Glover announces the close of our local theatrical season, which has been a brilliant one, all cos. playing to a paying business. Your correspondent desires to return thanks to Manager Glover and his clever corps of ushers for many courtesies extended. Good-bye, until next season.

ILLINOIS.

ROCKFORD.—OPERA HOUSE: Ole Olson 1; fair house. The house was packed with an enthusiastic audience to witness the initial performance of Scott Marble's new play, The Patrol. The story of this play is based on the murder of the Chicago millionaire, A. J. Snell and the escape of the supposed murderer, Tascott. Mr. Marble has secured an excellent co. The cast:

Monsieur Blinker	P. Aug. Anderson
Cap-ain Ross	Clarence Handyside
Gil Braden	Arthur Sprague
Thinker	Louis Carpenter
Dashcott	Edgar Forrest
Uncle Nic	Luke Schoolcraft
Enos Bell, the millionaire	Theodore Hamilton
Lillian Barker	Alice Fischer
Laura Joyce	Marie Hillforde
Winnifred	Blanche Seymour
Mattie Archer	Blanche Bover
Mrs. Braden	Evelyn Russell
Lespado	Minnie Rosroe
Mrs. Malone	Miss Tracey
Mamie Young	Annie Wells

Clarence Handyside, as Captain Ross, made an ideal officer, and was well received. Blanche Seymour, as "Sweeter," captured the audience. Alice Fischer as Lillian Barker and Marie Hilforde as Laura Joyce well fitted their respective roles. The other members of the co. were good. The great feature of the play is the realistic scene of the Patrol Station and the departure of the Patrol and its arrival at the scene of the arrest, Haymarket Square.

BLOOMINGTON.—NEW GRAND: Crystal Slipper to crowded houses 1, 2.——DUNLEY THEATRE: Hunt Comedy co. closed a fair week's business 2. Cheap prices prevailed.

DANVILLE.—GRAND OPERA HOUSE: Duncan Clarke's Female Minstrels to rather light business 4.

QUINCY.—OPERA HOUSE: The Robertson Dramatic co. week of 1.——ITEM: Manager Doerr will make a number of improvements in the Opera House this Summer. Steam heating apparatus will be put in, new scenery added, and, in fact, the entire interior will be remodeled. Mr. Doerr has already booked a number of good attractions for next season. The house will be opened about Aug. 15.

DECATUR.—GRAND OPERA HOUSE: The regular season at the Grand was closed by the Crystal Slipper April 30, 30 to large and delighted audiences. This ends one of the most prosperous seasons for years for Manager Haines, who states that it has been noted for the general evenness of attendance throughout.

MOLINE.—WAGNER OPERA HOUSE: Frank Lindon April 30 in Damon and Pythias to big business. Robertson and Gaskill 4 opened a week's engagement to good business.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Crystal Slipper filled the house from pit to dome both nights April 27, 28. The S. R. O. card was hung out before the first curtain.

CHAMPAIGN.—WALKER OPERA HOUSE: Duncan Clarke's Female Minstrels 1 to a small-sized audience.

STREATOR.—PLUMB OPERA HOUSE: The Stevens Dramatic co. April 30-2 in repertoire.

FREEPORT.—GERMANIA HALL: The Ole Olson co. played to a large audience 2. This closes the co.'s season.——ITEM: A. W. Fremont, of the Ole Olson co., will star next season in the comedy drama 777, opening his season at Aug. 24.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE: The Midnight Alarm had a top-heavy house April 24. Bobby Gaylor in An Irish Arab 27 to a fair house. Maggie Mitchell in Ray closed the regular season 28 to a good house.——ITEMS: The season just closed at the Temple has been a highly successful one pecuniarily. J. A. Simonson, manager, has given us a better line of attractions this season than any since his connection with the Temple, and there is little or no cause for complaint at the hands of the public. Will Friend, of The Great Metropolis, is the guest of his parents in this city. He has not yet signed for next season.—James Geary, proprietor of the World's Theatre, has secured another year's lease of his playhouse, and will conduct the theatre in connection with his museum.

MARION.—SWEETSER'S OPERA HOUSE: Madame Janauschek in Essex April 30 was warmly received by a large and fashionable audience. Prof. D. M. Bristol's Equescurriculum 2, 3 delighted good-sized houses.

INDIANAPOLIS.—PARK THEATRE: Nelson's Great World comb. is drawing splendid houses and is giving a specialty show much above the average.——GRAND OPERA HOUSE: Park English Opera House: Dark.——ITEMS: Joseph Arthur has reason to be proud of the success of Blue Jeans at the Hoosier capital.—The May festival, to take place here the latter part of this month, is an assured success. Among the operatic stars engaged is Emma Juch, Mary Howe and the baritone of the Metropolitan Opera, Emil Fischer.

SOUTH BEND.—OLIVER OPERA HOUSE: The County Fair closed the season at this house 5, to a packed house.——ITEM: Messrs. J. and J. D. Oliver, the managers, will make several important changes in the house during the Summer.

COLUMBUS.—CRUMP'S THEATRE: Only a Farmer's Daughter played to a small but well pleased audience 3.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE: Frank Lindon April 27-2 pleased large audiences. C. A. Gardner to a packed house 30.——ITEMS: Charles A. Gardner will close his season at Milwaukee the latter part of May. Next season he will play Captain Kari. Professor Thomas, late of Nashville, Tenn., has been secured by Manager Roehl to organize and lead the Grand Opera House orchestra. His solos on his first appearance were enthusiastically received.—Business this season at the Grand has been excellent, and the class of attractions has given the people of Dubuque confidence in Mr. Roehl's ability as a manager.—THE MIRROR is the leading dramatic paper here. It is on sale at Kelly's newsstand.

MUSCATINE.—TURNER OPERA HOUSE: Duncan Clark's Female Minstrels to a fair-sized audience 1.——ITEM: Manager Schmidt expects to make some improvements in the Turner Opera House this Summer. He has booked some good attractions for next season. The Andrews Opera co. will open the season with a company numbering forty members, and a ballet of twelve skirt dancers.

MARSHALLTOWN.—ODEON THEATRE: Boston Ideal Banjo and Mandolin Club to good business April 27. The banjo playing was excellent. George C. Staley in A Royal Pass 7.

KANSAS.

WINFIELD.—GRAND OPERA HOUSE: Steen-Wood co. gave a very satisfactory entertainment to a small audience April 27. Mrs. Abbot, the leading feature of the co., surprised the audience with her mysterious strength.

PARSONS.—EDWARDS' OPERA HOUSE: Katie Putnam in Love Finds a Way 1 to a fairly good house, but not as large, however, as the merits of the co. deserved. Wells and Jeffries Comedy co. opened a week's engagement to good business 4.

PITTSBURG.—OPERA HOUSE: Katie Putnam in Love Finds a Way was well received April 30. The Putnam co. will close season at Kansas City 5.

FORT SCOTT.—OPERA HOUSE: Katie Putnam in her new play Love Finds a Way 2. Business very good.

ATCHISON.—PRICE'S OPERA HOUSE: George C. Staley in A Royal Pass to good business April 28, 29. Owing to a change in the railway timetable the co. were unable to fill their Omaha date and so gave Atchison two nights.

TOPEKA.—GRAND OPERA HOUSE: George C. Staley in A Royal Pass April 27, 28. The play is of thrilling interest, bright and clean, with a well-defined plot, and abounds in exciting situations and pleasing stage pictures. The scenes are laid in Germany and Russia and Mr. Staley, of course, in the part of the guide has the good-will of the audience from the first to last.——CRAWFORD'S OPERA HOUSE: Dark. John L. Sullivan in Honest Hearts and Willing Hands 5.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: That much heralded and heavily-billed attraction, A Pair of Kids, proved to be one of the worst "fakes" of the season. Ezra Kendall is altogether too clever a comedian to star himself in such a piece, especially when supported by the co. he has with him this season. His reputation and a lavish display of printing packed the house at each performance 4, although the receipts fell off a hundred dollars the second night. Jennie Dunn was very good, as was also Miss Carrollton, but the rest of the cast was something weird and awful. Little Puck, at advanced prices, packed the house 6, 7. Frank Daniels is entitled to unstinted praise for his policy of surrounding himself with clever men and pretty women. It pays. His co. is a fine one. The costuming was elegant, and delighted audiences testified their appreciation of this clever comedian's efforts, as audiences do when they realize that they have had their money's worth. Bessie Sanson had little to do in the piece, which is to be regretted.——ITEM: Rhea in Josephine for a single performance 1.—I am indebted to Zo the Editor for a charming portrait of her clever self.——Sothern's Three Guardsmen and Don Cæsar 11-16. Marion Sanford made things lively hereabouts 14 in anticipation of Rhea's advent. The local lodge of Elks

have evidently been reprimanded by the officers of the Grand Lodge since they initiated Arthur Lewis, of the Tilbury co. into the mysteries of the order. Several members of this co. were offered every possible inducement to join, but Mr. Lewis was the only one who availed himself of the generous offer. Professionals will please take notice, if they have inclinations elkwards, and govern themselves accordingly.—Treasurer Blodgett, of the Tilbury co., made himself very popular here, as did many others of the co., who received numerous social attentions during their stay.—The Salvini co. ball team will cross bats with the Players' Club during their engagement 11, 12.—Miss Tilbury was the recipient of a magnificent floral offering from the Players' Club for whom she directed a rehearsal of Pygmalion and Galatea 9. It was a fitting testimonial of her charming impersonation of Lena Despard in As in a Looking Glass.—Ezra Kendall was a ceaseless entertainer in the Theatre box-office during his engagement and ably proved his abilities as a clever comedian.—Manager Ira Stockbridge very generously offered to become responsible for the chorus girl of Ship Ahoy who has been dangerously ill here. His customary generosity was not called upon as the young lady was in funds.—The Parisian Burlesque co. are booked at the Theatre 8.—The Boston Comedy co. are doing a fine business in towns East of here.—Manager Arthur Holmes, of the Rockland Opera House, with his characteristic generosity tendered Richard Lyle and the members of My Mother-in-Law co., whose manager George Elton suddenly departed, leaving the co. stranded, a benefit at Rockland 2. A sufficient sum was realized to get all the co. back to New York, and it is safe to assume that the gentlemanly manager of the Opera House has the heartfelt thanks of those players for his liberality.—The Stockbridge Courses, just closed, was the most successful one ever given, both artistically and pecuniarily.—Manager Lothrop's Providence house, when rebuilt, will have a forty-foot entrance.—The Boston stock co. will probably play a Summer engagement here.—Acting Manager Wilson will assume charge of Nantasket Steamboat co.'s ticket-office 30 for the Summer season.—Portland Theatre is a combination house, as late attractions have proved.—Ezra Kendall opened to a $50 house and Frank Daniels reached over a hundred mark.—Greenwood Garden attractions are unannounced. Manager Knowlton is evidently on a still hunt for Summer attractions.

BANGOR.—OPERA HOUSE: Bennett and Moulton Opera co. to good business April 30, 2. Frank Daniels in Little Puck had a jammed house 4.—ITEMS: Manager Owen, of the Opera House, will play Gorman's Minstrels in Maine during June.—Manager Baker, of Bennett and Moulton Opera co., says he came from Portland to Bangor, and is now on the earth again.

ROCKLAND.—OPERA HOUSE: Boston Comedy Opera co. April 29, 30 in A Little Mixed. Co. very good.—ITEM: My Girl and My Mother-in-Law co. stranded at this city. George Elton, manager and leading man, it is said, deserted the co., taking all the funds. Manager Holmes, of the Opera House, at once tendered the co. the use of the Opera House and arranged a benefit for them, thus enabling them to pay their bills here and return to New York.

BELFAST.—OPERA HOUSE: Nettie Morris' Equine and Canine Parades co. 8, 9. Louise Hamilton 14-16.—ITEM: C. H. Riegel, who has just finished the season with A. M. Palmer's Jim the Penman co., has made many friends during his stay of several days in this city. He is now on a fishing trip to Moosehead Lake.

MASSACHUSETTS.

LYNN.—LYNN THEATRE: Pauline Hall in Amorita and Erminie 1, 2 to good business. Sol Smith Russell in A Poor Relation filled the best seats 4. Ship Ahoy 5, 6 to good business. McKee Rankin in The Canuck 8, 9.—MUSIC HALL: Marv Howe and the Beacon Orchestral Club, under the management of Frederick Chapman, an elocutionist of this city, drew a good audience 4.—ODD FELLOWS' HALL: The Fisk Jubilee Singers to a fair house 5.—ITEMS: Thomas F. Cash and wife are mourning the loss of their infant son, Thomas F. Cash, Jr.—James Paxton, the property man of the Ship Ahoy co., met with a painful accident through the premature explosion of chemicals used in the property cannon. His face and hands were badly burned. Dr. McDonald dressed his wounds and he was able to walk to the hotel.—Several New York parties are contemplating the erection of a cheap-priced theatre in this city.

HOLYOKE.—OPERA HOUSE: Ulie Akerstrom closed a three-nights' engagement to good business April 29. Miss Akerstrom was seen at her best in The Little Busybody, a play written by herself. McKee Rankin presented The Canuck to a tight house 30. Mr. Rankin has got a character in this piece in which he is perfect. One-third of the population of this city is composed of such people as Mr. Rankin portrays, and it is possible at any time to meet with the prototypes of The Canuck. Mr. Rankin is ably assisted by Mabel Bert who can speak the French-Canadian patois very good. Charles Cowles as Cyrus Stebbins is an exact counterpart of old Jed Prouty both in looks and action. Fred. Mower, the original Uncle Tom of Wilkinson's Uncle Tom's Cabin, is with The Canuck. Ed Perkins lectured on "Funny Things in General" to a small audience 1. Ferguson and Mack's McCarthy's Mishaps packed the house 2. Barney Ferguson, as usual, carried off the honors. Carrie Behr made a hit with her. She is the only person who can sing "Little Annie Rooney" on the stage in Holyoke without offending the audience.—ITEMS: Jennie Burby, of One of the Bravest co., will not play leads with Thomas E. Shea. Rose Stahl has been engaged for that position. Lotta Burby, of Holyoke, and a sister of Jennie Burby, has joined My Aunt Bridget's Baby co. P. J. Dillon, of the Vogeland Minstrels co., spent Sunday at his home in this city.

PITCHBURG.—WHITNEY'S OPERA HOUSE: Henshaw and Ten Broeck played a return engagement in The Nabobs April 24, to good business. Ship Ahoy, with the original cast, did the banner business of the season.

SALEM.—MECHANICS' HALL: A Midnight Bell to a good-sized audience April 28.—CADET ARMORY: Gilmore's Band to S. R. O. 29.

CLINTON.—GIBSON'S OPERA HOUSE: Rockwell's People's Theatre co. in repertoire opened to fair business 4, 5 in Only a Farmer's Daughter and The Young Heroine.

FALL RIVER.—ACADEMY OF MUSIC: Frank Daniels and a capital co. made things lively with Little Puck 1 to the amusement of a small house. McKee Rankin made a hit in The Canuck 5, and with the aid of a good co. pleased a small audience.—ITEMS: Frank Daniels closes season 23. Fred. Warren, who has been with Oliver Byron for the past ten years, is doing a variety specialty at the Wonderland.—McKee Rankin appears at Providence, R. I., 11-16 and closes his regular season in New York city 21. He will then play through the Canadian provinces until July 5. Mabel Bert and Louis Shea retire at the end of the New York week. Miss Bert will be a member of Charles Frohman's co. next season. Mr. Shea will spend the Summer in Hartford, Conn., as clerk in a hotel.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Ulhe Akerstrom, Springfield's favorite actress, drew large houses April 30-2. At the close of the matinee 2 Miss Akerstrom held an informal reception on the stage. Ferguson and Mack Comedy co. were successful in keeping a large audience merry 4. Pauline Hall Opera in Amorita to a small but pleased audience 5. The score of Amorita is very fine.

CHELSEA.—ACADEMY OF MUSIC: McCarthy and Reynolds in Dear Irish Boy gave an excellent performance to a fair but well-pleased house 4. Manager Field's benefit took place 5. Sol Smith Russell in A Poor Relation was the attraction, and the largest and most fashionable audience of the season attended.

MARLBORO.—MARLBORO THEATRE: McKee Rankin in The Canuck 2 to a small audience. Good business awaits Mr. Rankin's return to this city.

BROCKTON.—CITY THEATRE: The Nabobs was the attraction offered by the Elks for their benefit to a large and well-pleased audience April 30. Frank Daniels in Little Puck had a fair house and supported by a good co. gave a fine performance 2. A Midnight Bell had an unusually good cast and did a good business 6, 7.

WALTHAM.—PARK THEATRE: J. M. Hill's popular Ship Ahoy sailed smoothly into port and was greeted with a large audience. Ulhe Akerstrom, more popular than ever, if that be possible, drew big houses 4-6. Her new play, Little Busybody, has much to commend it.

PITTSFIELD.—ACADEMY OF MUSIC: Ferguson and Mack's Comedy co. in McCarthy's Mishaps 1 to a large house. The performance is worthy of patronage. The burlesque circus by Messrs. Ferguson and Keating is exceedingly funny. W. H. Powers' co., with Carroll Johnson as Larry Dee in The Fairies' Well, etc., to a large audience.

MILFORD.—MUSIC HALL: The Cannuck to light business 3.—ITEM: William Martin, the musician, well-known to the profession, formerly a member of Sprague's Social Session Band, died at his home in Milford of consumption.

ADAMS.—OPERA HOUSE: McGibney Family 4 to a good house.

NEW BEDFORD.—OPERA HOUSE: Little Puck April 3, fair house. Nabobs (Elks benefit), good house. A Midnight Bell 4, fair house.

TAUNTON.—MUSIC HALL: A Midnight Bell 4 to a good house. Fantasma drew large audiences 6, 7.

WESTFIELD.—OPERA HOUSE: The Fairies' Well delighted a fair-sized audience 4.—ITEM: Harry St. Ormond, business manager of The Hands Across the Sea co., was here in the interest of his co., who are billed to appear 12. It was a real pleasure to meet Mr. St. Ormond after a lapse of some fifteen years.

LOWELL.—OPERA HOUSE: Fantasma April 2-4 did a large business. Gray and Stepnens' combination in The Old Oaken Bucket and Vesper Bells opened a four night engagement 6 to a big house.—MUSIC HALL: Lothrop's Portland stock co. in Willow Copse, Fanchon and Hidden Hand 11-16; very good attendance.

MICHIGAN.

MUSKEGON.—OPERA HOUSE: County Fair (No. 2) to a large house April 29. Stetson's Uncle Tom's Cabin 30 to a poor house.

SAGINAW.—OPERA HOUSE: The County Fair to large houses April 27, 28. Nye and Burbank gave an enjoyable entertainment 8.

SAULT STE. MARIE.—SOO OPERA HOUSE: Stetson's Uncle Tom's Cabin April 27 to S. R. O. Receipts, $450.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Stetson's U. T. C. 2 to a good house.

ANN ARBOR.—OPERA HOUSE: Prof. Bristol's educated horses to good business April 29, 30. Gilmore's Twelve Temptations drew well 2.—UNIVERSITY HALL: The Boston Symphony Orchestra, under the direction of Arthur Nikisch, played before 2,500 people.

PORT HURON.—CITY OPERA HOUSE: A Parlor Match to a large and most enthusiastic audience 4. The Sisters Levey captured the house.

ADRIAN.—CROSWELL'S OPERA HOUSE: Gilmore's Twelve Temptations to a packed house 1.

JACKSON.—HIBBARD OPERA HOUSE: Gilmore's Twelve Temptations to a large house 4.

FLINT.—MUSIC HALL: Uncle Tom's Cabin (Stetson's) 5 to fair business. Twelve Temptations to S. R. O. 6.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Thatcher's Minstrels played a return engagement 4 to a very small house. A large and fashionable audience witnessed the initial performance of All the Comforts of Home 4. The play made an unqualified hit. The co., individually and collectively, is one of the best ever seen here.—LYCEUM THEATRE: The Wilbur Opera co. gave The Beggar Student in a pleasing manner 4 to excellent business. Three Black Cloaks and Pinafore filled out the week.—BIJOU OPERA HOUSE: Hallen and Hart in their roaring farce-comedy. Later On, packed this house 4. The performance was thoroughly enjoyed throughout. An admirable co.—PENN OPERA HOUSE: The Twin City Athletic comb., composed of local talent, presented a good bill to fair business 4.—ITEMS: A. E. Zonne, late treasurer of the Grand, has accepted a position with the Arcade Investment Co., of this city.—Patrick Bannon, formerly treasurer of the Lyceum, will assume a like position with the new Lyceum Theatre at Duluth. Both of these gentlemen have made hosts of friends by their uniformly courteous demeanor, and their genial faces will be greatly missed from their accustomed places.—Manager Litt is organizing stock companies for his Minneapolis and St. Paul houses, to play during the Summer season.—Louis James will head the local organization.—Managers Parker and Thompson have decided to open their theatres hereafter on Sunday evenings. Public opinion, however, is against them, as was evidenced by the small audience present.—The ministers threaten to bring legal action, as it is contrary to the State law. The matter is exciting considerable interest.

ST. PAUL.—METROPOLITAN OPERA HOUSE: George Thatcher's Minstrels April 30-2 gave satisfactory performances to fair houses. Bluebeard Jr. began a week's engagement 4 to a good house, and the extravaganza was well received. All the Comforts of Home 10-16.—GRAND OPERA HOUSE: Later On closed a successful week's business 2. Charles A. Gardner in Fatherland opened for a week to a big house. Mr. Gardner as Herman Leobold, a Tyrolean guide, is seen at his best, and his fine acting and sweet singing were applauded to the echo. Frederick Roberts as Henry Stanford, Nelson Custon as Otto Wolfe and Robert Ferguson as Digby Barnes gave excellent support. Grimes' Cellar Door 10-16.—PARK THEATRE: The Park Theatre, formerly the Harris, was reopened with the Park Theatre Opera co. in La Mascotte as the attraction. Juliette Marco gave a conscientious performance as Bettina. She has a sweet voice, but it seems hardly strong enough for leading roles. Charles Huntingdon made an amusing Lorenzo and Hamilton Tethow sang the role of Pippo in a pleasing manner. Business fair.—OLYMPIC THEATRE: Flint's Bright Lights opened 4 to fair business. Charles Reese and Ada Clifton won favor in their character sketch. Harrigan and Keating made a hit in an Irish specialty and Herbert L. Flint's feats of mesmerism created much amusement. Same bill all the week.

DULUTH.—TEMPLE OPERA HOUSE: A Dark Secret April 2-4 to good houses. George Hosmer, the oarsman, who is a Duluth favorite, having been here last Summer at the regatta, met with a hearty reception. The singing of the Dark Secret quartette was decidedly good. Frederick Warde and Mrs. D. P. Bowers 4 in Henry VIII. and 5 in Macbeth to very good houses. The stars were ably supported by C. D. Herman as Buckingham, R. W. Turner as the King, Catherine Coggswell as Anne Boleyn and Percy Save as Lord Sands.—ITEMS: Lewis E. Smith, of the Dark Secret Quartette, was looking over the city with a view to making a real estate investment. It is certain that no town offers better attractions for investors than the "Zenith City of the Unsalted Sea," and it is a wonder that more professionals do not put in a "starter" here.—Harry Hines, well known in connection with Charles Pratt in the Emma Abbott Opera co., who was in the city in the interests of Hallen and Hart in Later On, informed your correspondent that he and Mr. Pratt were organizing an opera co. which will take the place of the Abbott co. in its array of musical talent, and that it was his attention to make a complete circuit of the best towns of the Northwest. He is now engaged in negotiating with managers. He said: "We shall put on a first-class co. and play at nothing but first-class theatres."—Mark G. Lewis, the efficient and genial treasurer of Temple Opera House, is now chief of the managerial department, Mr. A. M. Miller being absent in the East.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The great and only John L. Sullivan 2, supported by Duncan B. Harrison. A rousing house is assured.

MISSISSIPPI.

TUPELO.—OPERA HOUSE: Maude Atkinson and co. 2-4 to small houses.

NEBRASKA.

GRAND ISLAND.—BARTENBACH OPERA HOUSE: Spencer's Little Tycoon to good business 1.

YORK.—NORES' OPERA HOUSE: Isaac Payton Comedy co. drew crowded houses week ending 4. The repertoire consisted of Dad's Girl, Uncle Josh, Lord Fauntleroy, Mother and Son, Ten Nights in a Bar-Room, Our Bachelors and Rose Garland at Saturday matinee. Mattie Keene is good in emotional parts.

HASTINGS.—KERR OPERA HOUSE: Spenser's Little Tycoon Opera co. drew a packed house April 30. The Private Secretary was presented by home talent 2.

OMAHA.—BOYD OPERA HOUSE: George C. Staley in A Royal Pass, supported by a good co. and with two real engines, drew enthusiastic audiences 1-3. Spenser's Little Tycoon Opera co. amused large audiences during the engagement, which was for three nights and matinee, commencing 4.—GRAND OPERA HOUSE: Dark.

FREMONT.—OPERA HOUSE: Little Tycoon Opera co. 11; large business. Andrews' Opera co. presented The Pretty Persian 13 to a good house.

NEW HAMPSHIRE.

CONCORD.—GOSSIP: The theatrical season is virtually over, and the Opera House has been dark all the week with the exception of when the annual May Festival occurred. The farce, Tea at 4 o'clock, was given successfully by members of the Unity Club.—The annual benefit of the stage hands and ushers occurs May 14; Frank Daniels' Little Puck is to be the attraction.

NASHUA.—NASHUA THEATRE: Ship Ahoy to the best paying house of the season April 30. The receipts were nearly $1,000.

PORTSMOUTH.—MUSIC HALL: Alexander Salvini presented Don Cesar De Bazan to a fair house 4.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: A Knotty Affair, a lively farce-comedy, written for John C. Rice, late of Monroe and Rice, 4-6. The piece abounds with fun and serves as an excellent medium for the introduction of a number of clever specialties and spectacular effects. The Affair was handsomely costumed and staged and gave unbounded satisfaction to those who witnessed it. The houses were only medium. The Burglar to light houses 7-9.—CROMBLIN'S THEATRE: Comparatively small houses greeted a fair vaudeville entertainment week of 4-7.—ITEM: A great open-air presentation of As You Like It will be given at Stevens' Castle, this city, June 10. It is for "sweet charity," and seats will be arranged for 1,000 spectators at $5 each. It is under the patronage of the ladies of the Castle and Rev. Dr. Houghton. A. M. Palmer is said to have assumed the management of the production.

ORANGE.—MUSIC HALL: Frohman's co. in The Charity Ball April 30. A smaller audience than the merits of the co. and play deserved was present.

ELIZABETH.—TEMPLE OPERA HOUSE: The Charity Ball drew a large and select audience 2.—ITEM: John C. Rice in A Knotty Affair has been secured for the ushers' benefit 24 in place of P. P. Baker, who canceled his date with them, causing them considerable trouble and expense.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: Uncle and I played to fair-sized houses week ending 9. The humor and would-be witticisms of this farce-comedy are even duller and more wearisome than is usually the case with such productions. Gus Williams and John T. Kelly labored strenuously but scarcely successfully to relieve the monotony of the evening. May Yohe's voice, while losing nothing in quantity, has certainly deteriorated in quality of late. This theatre closes for the season after the current week.—COLUMBUS THEATRE: W. J. Scanlan in Myles Aroon played to well-filled houses week ending 9. Almost all of his songs were demanded over again by the audience. The cast was acceptable. The Midnight Bell week of 11-16.—ITEMS: On May 2, the Emma Juch Opera co. will begin a Summer season of grand opera at the Columbus Theatre. Adolf Neuendorf will preside in the conductor's chair. The organization will contain among others Mlle. Januschowsky, Maconda, Meislinger and Ashley. The Flying Dutchman, Tannhauser, Trovatore, Lohengrin, Carmen, Huguenots, Martha and Faust will be presented. The season will be six weeks, but may be extended. The price of seats will not be raised. It is to be hoped that Mr. Hammerstein's endeavors to establish grand opera permanently in Harlem will meet with better success than they did last season.

ALBANY.—LELAND: For the benefit of the local lodge of the Elks Nat Goodwin gave two performances of The Nominee 2, 3, attracting very large audiences. Both star and play were well liked and received favorable press comment. This was Mr. Goodwin's first appearance here in several seasons and the greeting extended was the most cordial.—ALBANY: Gilmore's Band 3, to a fair audience. Keep it Dark 6-9.—GAIETY: The American Gaiety Girls are in their second week and will be succeeded by Lester and Williams and Rose Hill's Folly co.—ITEM: The appointment of Ormont H. Butler as manager of the new hall on the hill gives excellent satisfaction. His capabilities for the position are unquestioned, and his stay here as resident manager for H. R. Jacobs gained for him hosts of friends.

BUFFALO.—STAR THEATRE: House dark 4-9. A. M. Palmer's co. opens 11 for a week.—CORINNE LYCEUM: Mattie Vickers did a good week's business 4-9. As Jack in Jacquine Miss Vickers made a decided success.—COURT STREET THEATRE: Dan McCarthy's True Irish Hearts co. pleased large audiences week of 4.

ROME.—NEW OPERA HOUSE: Annie Pixley in Miss, supported by a first class co., delighted a good-sized audience 6. Gilmore's Band gave an afternoon concert to a big house 7.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Charming Mattie Vickers attracted good-sized audiences with Jacquine April 30-2. Her Gretchard wender was as clever as of yore. Our Malindy 4-6 to fair business. Corinne 11-13.—WIETING OPERA HOUSE: The City Directory was witnessed by a large and fashionable audience 30. Rhea to good patronage 1.

COHOES.—OPERA HOUSE: Bishop's co. April 30-2 to large business. They presented Muggs' Landing, Sappand Mortle Ferns.—CITY THEATRE: McCaffrey Concert co. to good business 1.—ITEM: A large number of Cohoes people availed themselves of the opportunity to see Nat Goodwin and his co. 4, 5 at the Leland, Albany, for the benefit of the Albany Elks. Everyone was well pleased.

WATKINS.—LOVE'S OPERA HOUSE: May Henderson co. in Escaped from the Law, Venus and Nugget April 30-2 to fair business.—ITEMS: Master Johnnie Whalen, of Field's Minstrels, closed with that troupe in Williamsport, and is home. He is busy at work with his rifle drill and is considering a number of good offers for next season.—Prince Flatow, late of Two Irish Senators, is making a great hit with the Henderson co.

UTICA.—OPERA HOUSE: The City Directory to a very large and well-pleased audience. The performances of Dan Daly and Amelia Glover were received with rounds of applause. Gilmore's Band gave a concert to a very large audience.

AMSTERDAM.—OPERA HOUSE: Gilmore's Band delighted a large audience 2.

SARATOGA SPPINGS.—GOSSIP: Lew Cook and wife (Minnie Stanley), closed with the Eagan's Festival of Comedy 2, and have returned to their home here for the Summer.—John Tucker, comedian, with Bishop's Comedians, spent Sunday, 3, in town, the guest of Fred. Horton. He left 4 to join his co. at North Adams.

NEWBURG.—ACADEMY OF MUSIC: Fairies' Well to a light house April 28. McCarthy's Mishaps to a fair house 29. Nat Goodwin in The Nominee to a crowded house 2.—ITEM: Thomas B. Pope, the artist and dramatic critic of the Newburg *Daily News*, was accidentally run over and killed on the railroad here on the evening of 6. Mr. Pope was at one time connected with the Academy of Music in this city, and was a well-known amateur in this section. He had many friends in the profession, who will be shocked to hear of his sad death.

WATTEAWAN.—DIBBLE OPERA HOUSE: W. S. Cleveland's Colored Minstrels to good business 1.—ARENA: Irwin Brothers Circus exhibited here 2. Good show.

PENN YAN.—SHEPPARD OPERA HOUSE: Rhea in Josephine 4, fine performance to a large and well pleased audience.

ELMIRA.—OPERA HOUSE: May Henderson co. in repertoire week of 4, to fair business.—MASONIC AVENUE THEATRE: Dark week of 4.—ITEM: Dan Quinlan, of George Wilson's Minstrels, has returned to the city for his vacation. He has signed with Mr. Wilson for next season, which opens here July 20. He is busily engaged on a new and elaborate first part, in which two English specialties and English singers will be the main features.

ALBION.—NEW GRAND OPERA HOUSE: Howorth's Hibernica April 30 to a light house.

OSWEGO.—ACADEMY OF MUSIC: Annie Pixley delighted a fine audience in The Deacon's Daughter 5.

AUBURN.—BURTIS OPERA HOUSE: True Irish Hearts co. drew a fair house April 30.

ROCHESTER.—LYCEUM THEATRE: Gilmore's Band to large audiences, afternoon and evening, 4. House closed for the season.—ACADEMY: Continue appeared in Carmen to fine business week closing 2. Lost in New York week of 11-16.

JOHNSTOWN.—GRAND OPERA HOUSE: Rhea in Josephine, Empress of the French, delighted a large and fashionable audience 5.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE: Gorman's Minstrels April 30 to a good house.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE: Sam Jack's Creoles gave a clever variety performance April 30-2 to fair business. Money Mill 9-11.—GRAND OPERA HOUSE: Edwin Arden in Eagle's Nest and Raglan's Way closed 2. His supporting co. is good and business should have been better. A Barrel of Money, with Gracie Emmett, opened 4 and has made a favorable impression.—PARK THEATRE: The Fugitive to light business 30-2. A Midnight Alarm opened 4 to a crowded house and has been drawing well since.—ITEMS: Forepaugh's Circus gave two performances to the usual large crowds in spite of the cool weather.—Mayer Kerb issued orders last Saturday closing the variety places and concert halls. The order includes the Bijou, Eichenlaub's, Morris, the People's, Hessenauer's Casino and Cook's. A test case will be made, and the question settled in the courts. The season is about over and the bookings from now on are scattered.

DAYTON.—THE PARK: Bobby Gaylor in An Irish Arab 4-6 to large business. The Wolford Sheridan co. fill in the week.—CITY: Bobby Gaylor will star next season in a new farce comedy.—The Fay Foster Burlesque co. will be the attraction for the benefit of the employees of the grand and the Park 11. The following is reported the stock co. of Memorial Hall, Soldiers' Home, for the ensuing Summer: William Harris, manager; Forrest Robinson, leading man; Maurice Drew, juvenile; Robert F. McClannin, old man; Robert G. Wilson and Raymond Holmes, comedians; John R. Amory, eccentric parts; Stephen Power and Ernest Hastings, utility; W. B. Royston, assistant stage manager; John R. Ready, properties; I. B. Meier, musical director; Lizzie Hudson, leading lady; Marion Abbot, juvenile; Mrs. Kate Meek, old woman; Lillian Lawrence, soubrette; Margaret Hatch and Helen Gordon, utilities.

URBANA.—BENNETT'S OPERA HOUSE: Edwin Arden and his very strong co. in Raglan's Way gave us a dramatic treat. The beautiful play was very warmly received and elegantly mounted. Edwin Arden has just completed writing a new play which he will produce next season.—PHOTOS: Your correspondent's widely known and large collection of professional photos was very valuably enhanced this week by the arrival of two superb photos of dear Emma Abbott, from her sister, Mrs. Clark, of Columbus. They are greatly appreciated.

PORTSMOUTH.—GRAND OPERA HOUSE: Robert M. Wade in Rip Van Winkle 4 to big business.—MENTION: George Manderbock, business manager for Cawthorn's Little Nugget co., spent Saturday and Sunday in the city.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE: Hopkins Brothers' Superba April 30-2 is by far the best spectacular production ever given here. They are booked for next season. Mildred Holland made a favorable impression as Wallalla. Lewis Morrison in Faust 6; heavy advance sale.—MEMORIAL HALL: The Marine Band did not do as large business as they had expected.—ARENA: Forepaugh's Circus 4 to large tents. The street parade was somewhat curtailed on account of the motor car wires.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: The Fugitive 4, 5 to the smallest houses of the season.

UPPER SANDUSKY.—OPERA HOUSE: Hi Henry's Minstrels to a packed house 4. Robert M. Wade 7 in Rip Van Winkle to a small but appreciative audience.—ITEMS: Your correspondent was much pleased to meet William H. Mack and Tom Mack, with Hi Henry's Minstrels. They are both pleasant gentlemen and with the genial Hi Henry, send their regards to THE MIRROR.

CIRCLEVILLE.—GRAND OPERA HOUSE: Fay Foster Burley co. to a fair-sized audience 1. This co. has some very clever specialty people.

CARROLLTON.—OPERA HOUSE: W. W. Dayton April 29, 30 to a small audience.

LANCASTER.—CHESTNUT STREET THEATRE: Robert M. Wade in Rip Van Winkle to very poor business.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Janauschek in Meg Merrilies to a small audience. She should be greeted everywhere with crowded houses, as she is a great artiste, and is surrounded with a strong co.

DENNISON.—KIDD'S OPERA HOUSE: A Pair of Jacks 2 to a return date; to moderate business, which cannot be accounted for, as it was pronounced the best attraction of the season when here before and a big house was expected.

IRONTON.—MASONIC OPERA HOUSE: Robert M. Wade delighted a large audience 1 in his well known representation of Rip Van Winkle.

UHRICHSVILLE.—CITY OPERA HOUSE: Bunch of Keys, Bohmer's 30 to small house 2.—This closes the season here.

STEUBENVILLE.—CITY OPERA HOUSE: A Pair of Jacks 2 to a good house.

LIMA.—FAUROT OPERA HOUSE: Professor J. M. Bristol's Equescurriculum 1, to fair business.—Edwin Arden in Raglan's Way to good business.—ITEMS: The season has practically come to an end here. Manager Hyde's bookings for next season contain a great number of the very best attractions. Lima is no longer known as a "stand" to traveling managers. Lima Lodge, No. 379, B. P. O. E. are arranging for a big minstrel performance early in June.

NEW PHILADELPHIA.—CITY OPERA HOUSE: Bunch of Keys to a good house 2. This closes the season here. Sharp Brothers, managers, will proceed at once to enlarge and repair their house. Plans have been made and the contract let to entirely remodel the house.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Hoyt's A Texas Steer, April 27-29, had a fair attendance during the engagement. Tim Murphy's Maverick Brander was flawlessly conceived and acted. Flora Walsh's Bessy was diverting and intuitively given. She is a clever and pleasing ingenue. Mrs. Alice Walsh, Annie Haines and Georgia Lake were good. Will H. Bray, who is an old Port and favorite, gave a satisfactory characterization of the colored minister to Dahomey. Charles Stanley, William Cullington, and Raymond, as the Texas investigating committee, although a little hyperbolical in their acting, were heartily enjoyed. The impersonation of Brassy Gall by Newton Chisnell was excellent. He strongly reminds one of Crane in The Senator. Southern melodies by the American Quartette were subjected to many encores nightly. The rest of the co., principally William S. Harkins and Julia Mitchell, did creditably.—COLONY'S NEW THEATRE: The Rumary Rye, 27-29, was presented to fairly filled houses. Clay Clement, Sam Morris, Walter Van Brunt, Bertie Berry, John Lowell, Agnes Rose Lane, Mamie Gilroy, Margaret Marshall, and Elsie Van Buren as the principals, added materially to the commendable interpretations of the previous week.—FRENCH'S NEW PARK THEATRE: Widow Bedott 27-29, with Horace Ewing as the Widow, was witnessed by good audiences. Although Mr. Ewing's portrayal differed somewhat from Charles Bishop's and Neil Burgess', it was cleverly assumed, and caused much amusement. Albert Lands, as Elder Sniffles, the couple gave a strong bit of acting, and as Obidiah Bowlby the "heavy man," he was a success in many. Father Lyons

and Eva French were also meritorious. W. S. Cleveland's Consolidated Minstrels regaled good sized houses 1-3.—Billy Emerson, Barney Fagan, Eddie Fox, Griffin and Marks were all drawing cards. The Craggs, of course, were a great attraction. Their acrobatic feats are wonderful. As a whole, the co. is a very creditable organization.

STANDARD: This house had its usual good business 27-3. As a preliminary, the programme began with Howard's one-act farce entitled Shadowgraphicalities. Then followed Kitty King, singing Emma Hull, vocalist; Jessie Reed, dances; Billy Kennedy, changes; concluding with Dolph Levino's burlesque of Satan's Will, and also Maurettus and O'Dell's skit called our Governor vs. Harrison.—CORDRAY'S SPECIALTY HALL: The past week was devoted to a minstrel conglomeration of the various specialists at the house during the last fortnight or so, and called Kennedy's Minstrels and Complete Orchestra. It was an entertaining card, and drew largely 27-3.—FRANK'S NEW BELA UNION: Big business 27-3.—COLISEUM: French Pantomime and Specialty co. and De Forest and Carroll co. in Cinderella did well 27-3.—ITEMS: McMahon's Circus here 30-2 gave a good show to an audience of about 10,000 for three days.—W. A. Whitecar arrived at Seattle 28. He will succeed Willard Lee as leading man at Cordray's there.—The Portland Elks will soon give a Ladies' Social at the Marquam.—Manager Cordray left 29 for Seattle to be gone some time. His trip is to meet a number of New York celebrities engaged for his Seattle and Portland theatres.—Col. Robert Ingersoll will lecture at Eugene, Ore., during May.—Mrs. Charles H. Hoyt and Mrs. Alice Walsh, of A Texas Steer co., were entertained by several of their friends here during the engagement.—Roland Reed will be tendered a reception by the Portland Elks during his run at the Marquam 4-9.—R. E. French, manager of the Park, left for San Francisco 27 and a despatch received from him 30 says he has secured the rights to Master and Man, Russian Honeymoon, Hoop of Gold, Golden Gate and Harbor Lights, all of which will be produced by his stock co.

PENNSYLVANIA.

POTTSTOWN.—OPERA HOUSE: Charles T. Ellis in Casper the Yodler 2; fair business.—ITEMS: Mr. Ellis states that the present season, which will close in Pittsburg 16, has been the most successful tour he has ever had.—Robbins' Circus is here 13.

BEREESPORT.—WHITE'S OPERA HOUSE: Roy Tramp gave a very fair performance to a crowded house 2.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Al. G. Field and co.'s Minstrels pleased a $400 house 2.—ITEM: THE DRAMATIC MIRROR leads all other dramatic papers here. It is popular alike with professionals and non-professionals. It is always on sale at Ramp and Horan's news-stand.

ERIE.—PARK OPERA HOUSE: Benefit of Mrs. Katie Wood-Fisher, supported by Newton Beers and local talent 2, matinee and evening in Enoch Arden and Louis XI. to fair business. The Hustler to a large audience 5.—ITEMS: It has been clearly proven that this is no city for benefits as the people do not seem to want them.—John W. Kerr and Mr. Reis, of the firm of Wagner and Reis, are taking an extended tour through Arkansas and New Mexico.

MEADVILLE.—ACADEMY OF MUSIC: The Mrs. Tom Thumb co. drew a big audience to their matinee performance April 31, but evening was lightly attended. A troupe of Japanese Jugglers is with this co.

GREENSBURG.—LOMISON THEATRE: Al. G. Field and co's. Minstrels paid their annual visit April 30, and were greeted by the usual good attendance. The performance was satisfactory, and some of their specialties were exceedingly strong. One of the Finest pleased a top-heavy house 2. J. Al. Sawtelle and Elma Cornell, surrounded by a co. of skilled artists, in a choice list of repertoire plays, such as Silver King, Unknown, A Great Wrong, etc., appeared to delighted audiences 4-6. This engagement was quite uncommon.—ITEMS: G. W. Hamerly has thrown up the Lomison Theatre, and his assistant, R. G. Curren, has assumed the management of the house.—The Sawtelle Comedy co. will close season at Houtzdale, Pa., 16.—Al. G. Field will close season at Cumberland, Md., 9.

WILKESBARRE.—MUSIC HALL: Kittie Rhoades co. opened a week's engagement 4 with The Planter's Wife to large business. The co. is quite strong and well balanced, and gave a satisfactory performance.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Inshavogue 2 to light business.—ARENA: Hunting's Circus gave a performance to tremendous business 4.

PITTSTON.—MUSIC HALL: George H. Adams in He, She, Him, Her 1 to light business.

NORRISTOWN.—MUSIC HALL: Arizona Joe to a fair audience 2.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: P. F. Baker in Bismark to a well-pleased house 5. A Bunch of Keys 7 to a large audience.

BETHLEHEM.—OPERA HOUSE: The principals of the Emma Abbott Opera co. gave a delightful concert April 30 to slim business. He, She, Him and Her had its closing performance for the season 2, to fair business. Patti Rosa and a good co. in Imp 3 to poor business.

BUTLER.—OPERA HOUSE: The Bennet Comedy co. closed a week of poor business 2.—ITEMS: The Elks of this place attended a banquet given by the Elks of New Castle 6.—Walter G. Main's Circus to a packed tent 4, both afternoon and evening.

DANVILLE.—OPERA HOUSE: We, Us & Co. 2 to a small audience. Performance fair.

READING.—GRAND OPERA HOUSE: Charles T. Ellis closed the regular season of the Opera House 2. The performance was very pleasing and the audience large.—ACADEMY OF MUSIC: Dr. Bill drew a very large house 5. It was the best comedy we have had this season.

MAUCH CHUNK.—OPERA HOUSE: Patti Rosa in Imp 6; fair business. Audience very much pleased.

KITTANNING.—GRAND OPERA HOUSE: Hole's Star World comb., billed for 2, failed to materialize. Al. G. Field's Minstrels 6; biggest house of the season; first-class performance.—ITEMS: Al. G. Field's Minstrels will close season at Monongahela City 8.—A Lodge of Elks was instituted here 6.

HAZLETON.—BROAD STREET OPERA HOUSE: We, Us & Co. gave a poor performance to a small audience 6. Patti Rosa to medium business 7. Excellent performance.—ITEM: Patti Rosa co. close their season at Scranton 9.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: The Carnival of Opera by local singers and dancers is doing a good business. They occupy the house the entire week.—THE GAIETY: Nellie McHenry and her excellent co. are doing a big business in A Night at the Circus. McKee Rankin 12-16.

NEWPORT.—OPERA HOUSE: McKee Rankin in The Canuck, supported by a good co., to fair business 6. McCarthy's Mishaps, booked for 13, canceled. The local management have been somewhat bothered by cancelations lately.

WOONSOCKET.—OPERA HOUSE: McKee Rankin in The Canuck played to a small but well pleased audience 5.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE: The Jules Grau Comic Opera co. opened their Summer engagement week of 4, presenting The Gondoliers and Erminie for three nights and a matinee each to large houses. The indications are that the Summer season will be a complete success.

TEXAS.

WACO.—GARLAND OPERA HOUSE: Lillian Lewis in Credit Lorraine to good business April 29. Henry Watterson lectured on "Money and Morals" to a good house 28.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Lillian Lewis, supported by her own co., appeared 2 in New Magdalen at the matinee and Cre it Lorraine at night to good business. By an arrangement between Miss Lewis and Manager Paul Greenwall, part of the receipts was donated to the Orphans' Home of this city. This shows the liberal spirit of Manager Greenwall, and he intends repeating it at the close of each season.

GREENVILLE.—KING OPERA HOUSE: Lillian Lewis closed the season April 29 with Credit Lorraine to a very large and well-pleased audience. Miss Lewis received an ovation. Support above the average.

DALLAS.—TEXAS OPERA HOUSE: Lillian Lewis in Credit Lorraine April 28 to one of the largest houses of the season. It was the annual benefit of George Anzey, the courteous treasurer of this house. This closes the season here.

PARIS.—BABCOCK OPERA HOUSE: Lillian Lewis in Credit Lorraine closed the season at Babcock's April 30, a full house. Miss Lewis was enthusiastically received.

SHERMAN.—OPERA HOUSE: Jennie Holman closed a week's engagement 2, playing to crowded houses nightly at 10-[illegible] 30, presenting the following plays: Hazel Kirke, Kathleen Mavourneen, Damon and Pythias, Lightning Rod Agent, Mr. Barnes of New York, and A Night Off.

EL PASO.—MYARS' OPERA HOUSE: Vernona Jarbeau 2 in Starlight to S. R. O., the largest house of the season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: N. Brigham, assisted by local talent, gave a high-grade concert to a $700 house. It was the first appearance here of Mrs. Metcalf, soprano, who made a pronounced success.—ITEMS: The Franklin Avenue Theatre has drawn good houses all the week. In addition to the usual variety bill, Otto Johnson, assisted by a fair co., presented a humorous sketch entitled The Lightning Rod Agent. Hattie Stewart and Libbie Ross have been drawing cards. Wonderland is doing an immense business.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: The Old Homestead 2 to immense business.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Patti Rosa to a fair house April 27.

RICHMOND.—RICHMOND THEATRE: Gorman's Minstrels gave two performances 2 to well-pleased audiences. Baldwin's Comedy co. opened 4 for a week's engagement, playing at popular prices. Business has been very good.

WASHINGTON.

TACOMA.—THEATRE: The Two Sisters April 20, 21; poor business. Hoyt's Texas Steer 23-25 to large audiences. While Tim Murphy, who takes the part of Maverick Brander, and Flora Walsh as Bessy, are the chief features, the rest of the co. is good. The word "maverick" is a cattle man's name for a "critter" before it has been branded.—GERMANIA HALL: McFade's Uncle Tom's Cabin 24 with matinee to a jammed house. The plot has wandered so far from the original that the piece should be re-christened or—buried.

SPOKANE FALLS.—AUDITORIUM: Ovide Musin Grand Concert co. April 26-28 to small houses. The Two Sisters co. 1, 2 to good business.

OLYMPIA.—OLYMPIA THEATRE: The Two Sisters was finely presented April 27 to a good audience.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Lewis Morrison 2, gave Faust with all its beautiful staging to very enthusiastic audiences; not so large as they deserved, however.—GRAND OPERA HOUSE: Little Nugget 30-2 to very good business.—ITEMS: Forepaugh's Circus 4 drew large crowds.—M. H. McNabb, in advance of Kindergarden, which closed last week, is home on his vacation.—William Winns, comedian, for two seasons with Bernard-Chase co., is visiting his family here.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE: Rentfrow's Jolly Pathfinders in Below Zero to light business 2. This piece is a fizzle from beginning to end; not one redeeming feature.

FOND DU LAC.—CRESCENT OPERA HOUSE: Little Trixie co. April 29, to a fair house.

LA CROSSE.—THEATRE: A Dark Secret packed the house April 4, 5. Frederick Warde and Mrs. Bowers had a good house 8.

JANESVILLE.—MYERS' GRAND OPERA HOUSE: Ole Olson, with Alf. Johnson in the title role, to a fair-sized audience April 30. W. J. Gilmore's Comic Opera co. presented The Sea King to S. R. O. 2.—ITEMS: The Grand is to be lighted by the Edison incandescent system.—E. E. Zimmerman is in the city preparing for the tank scene in A Dark Secret.

BELOIT.—GOODWIN'S OPERA HOUSE: Casey's Troubles to a good house 6.

APPLETON.—OPERA HOUSE: Little Trixie to a fair house 2.

RACINE.—BELLE CITY OPERA HOUSE: W. J. Gilmore Opera co. in The Sea King to good business 1. Buchanan Comedy co. week of 4-9 at popular prices.

MADISON.—FULLER OPERA HOUSE: Ole Olson to a fair audience April 28.—ARENA: Ringling Brothers' Circus, direct from its Winter quarters, Baraboo, opened here 4 to crowds, although the temperature was at freezing-point. Everything was new, and the performance first-class.

WYOMING.

CHEYENNE.—OPERA HOUSE: John Dillon in Wanted, the Earth, to a fair house 5.

CANADA.

TORONTO.—GRAND OPERA HOUSE: Duff Opera co. in repertoire, headed by Marie Tempest, played a most profitable week's engagement week ending 2.—TORONTO OPERA HOUSE: Lost in New York week ending 2. The co. was very good; indeed, far above the average cos. we have seen here this season in melodrama.—ACADEMY OF MUSIC: Closed. ITEMS: This week will close the season at the Grand and Academy.—The Toronto Opera House will, as usual, keep open until the middle of June.—The paper used by the City Club Burlesque co. was severely criticised by the local press.

WINNIPEG.—PRINCESS' OPERA HOUSE: Wards-Bowers comb. delighted large and fashionable audiences April 28-5. R. D. MacLean and Marie Prescott 11. They are always welcome here.

MONTREAL.—ACADEMY OF MUSIC: The Old Homestead to fair business week ending 9.—THEATRE ROYAL: The Runaway Wife to large houses week ending 9. Frank Evans and Eda Clayton are deserving of special mention. Little Lottie, the child wonder, was very pleasing in her songs and dances.

LONDON.—GRAND OPERA HOUSE: Lost in New York, with its realistic river scene, including tank and steamboat, drew large houses 4-6.

HAMILTON.—GRAND OPERA HOUSE: Evans and Hoey in The Parlor Match 6 was the sole attraction at the Grand last week. Although there was a fair-sized house, it was by no means as large as it should have been, as the piece is the funniest and the co. one of the best that has been seen here this season.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

AUNT BRIDGET'S BABY: New York city May 28-[illegible].
A PARLOR MATCH: Montreal, P. Q., May 11-16.
ALL THE COMFORTS OF HOME: N. Y. city Feb. 19—indefinite.
ANNIE PIXLEY: Trenton, N. J., May 13, Easton, Pa., 14, Lancaster 15, Reading 16, New York city 18-23.
A TEXAS STEER: Brooklyn, N. Y., May 11-16.
A TRIP TO CHINATOWN: Buffalo, N. Y., May 11-16.
AIDEN BENEDICT: Chicago, Ill., May 3-16, Cleveland, O., 18-23, Brooklyn, N. Y., 25-30.
AUGUSTIN DALY: Philadelphia, Pa., May 4-16.
ALL THE COMFORTS OF HOME: St. Paul, Minn., May 11-16, Chicago, Ill., 18 June 13.
ALVIN JOSLIN: Portland, Me., May 13, Lowell, Mass., 14, Amesbury 15, Haverhill 16.
ARIZONA JOE: Brooklyn, E. D., May 11-16.
A BARREL OF MONEY: Pittsburg, Pa., May 11-16.
AFTER DARK (Brady's): Newark, N. J., May 11.
ALONE IN LONDON: Philadelphia, Pa., May 11-16, Baltimore, Md., 18-23, New York city 25-30.
A CRAZY LOT: Menominee, Mich., May 13, Marinette, Wis., 14, Manistee, Mich., 15, Saginaw 16, Osceola 17, Alpena 21, 22.
A KNOTTY AFFAIR: Paterson, N. J., May 13, New York city 18-23.
AN IRISH ARAB: Chicago, Ill., May 11-16, Toledo, O., 18-23.
A. M. PALMER: Buffalo, N. Y., May 11-16.
BOTTOM OF THE SEA: St. Louis, Mo., May 10-16.
BLUEBEARD, JR.: Minneapolis, May 11-16, Milwaukee, Wis., 18-20.
BROWN'S THEATRE: Traverse City, Mich., May 11-16.
BLUE JEANS: Chicago, Ill., May 11—indefinite.
BENNETT COMEDY: Waynesburg, Pa., May 11-16.
BUNCH OF KEYS (Bothner's): Brooklyn, E. D., May 11-16, New York city 18-23.
COUNTY FAIR (Jefferson's): Racine, Wis., May 13, Rockford, Ill., 14, 15, Janesville, Wis., 16, Madison 18.
CUTLER COMEDY: Malcolm, Ia., May 13, Victor 14-17.
CLEMENCEAU CASE (Sybil Johnstone): Detroit, Mich., May 11-16, Pittsburg, Pa., 18-23.
COLD DAY: Boston, Mass., May 11-16, Brooklyn, E. D., 18-23.
CHARLES T. ELLIS: Pittsburgh, Pa., May 11-16.
CRYSTAL SLIPPER: Kansas City, Mo., May 11-16, Omaha, Neb., 17-23.
C. A. GARDNER: Minneapolis, Minn., May 11-16, Duluth 18, 19, West Superior, Wis., 20, Eau Claire 22, Chippewa Falls 23, Wausau 24, Green Bay 25, Appleton 26, Oshkosh 27.
COUNTY FAIR: Portland, Ore., May 11-16.
DR. BILL: Brooklyn, E. D., May 11-16.
DARK SECRET: Chicago, Ill., May 11-23.
DANIEL SULLY: New York city May 4-16.
E. S. WILLARD: Boston, Mass., May 4-16.
EUNICE GOODRICH: Boone, Ia., May 11-16, Cedar Rapids, 18-22.
EDWIN STUART: Mattoon, Ill., May 11-16.
FAST MAIL: Chicago, Ill., May 4-16.
FITZGERALD-LEWIS: Independence, Kans., May 13, Winfield 14-16.
FASHIONS: St. Louis, Mo., May 11-16.
FANNY DAVENPORT: Chicago, Ill., May 4-23.
FRANK LINDOE: Decatur, Ill., May 11-17, Indianapolis, Ind., 18-23, Columbus, O., 25-30.
FRANK DANIELS: Worcester, Mass., May 13.
FANTASMA (Hanlon): Woonsocket, R. I., May 13, 14, Fall River, Mass., 15, 16.
FRANCESCA REDDING: Bradford, Pa., May 11-16.
FERGUSON AND MACK: New York city May 11-16.
GEORGE C. STALEY (A Royal Pass): Denver, Col., May 18-21, Colorado Springs 25, Pueblo 26.
GAIETY THEATRE (Chase and Dickinson): Bethany, Ia., May 11-16.
GRISMER-DAVIES: San Francisco, Cal., April 27—indefinite.
GRAY-STEPHENS: Lawrence, Mass., May 11-16.
GRIMES' CELLAR DOOR: Minneapolis, Minn., May 10-16, St. Paul 17-23.
GO-WITH-GO MOHAWK: Cleveland, O., May 11-16, Brooklyn, N. Y., 18-23, Boston, Mass., May 25-30.
GERMAN LILIPUTIANS: St. Louis, Mo., May 11-16.
HONEST HEARTS AND WILLING HANDS: Denver, Col., May 11-16.
HELEN BARRY: Boston, Mass., April 30-May 23.
HANDS ACROSS THE SEA: Holyoke, Mass., May 11, Westfield 12, Northampton 13, Worcester 14-16.
HILARITY: Indianapolis, Ind., May 11.
IRISH LUCK: Washington, D. C., May 11-16.
IDA VAN CORTLAND: Marquette, Mich., May 11-16, Iron Mountain 18-23, Menominee 25-30.
JOSIE MILLS: Ingersoll, Can., May 11-16.
J. H. HUNTLEY: Knoxville, Tenn., May 11-16, Louisville, Ky., 18-23, Indianapolis, Ind., 25-30.
JOHN DILLON: Deadwood, So. Dak., May 14.
JANE COOMBS: New York city May 11-16.
KIDNAPPED: Baltimore, Md., May 11-24.
KATE CLANTON: Jersey City, N. J., May 11-16.
KATIE EMMETT: Ogden, Utah, May 13, Oakland, Cal., 15, 16, San Francisco 18-30.
KITTIE RHOADES: Allentown, Pa., May 11-16, Elmira, N. Y., 18-23.
KINDERGARDEN (Boswell and Gerbert): Manistee, Mich., May 12, Ludington 14, Three Rivers 15, Benton Harbor 16, Grand Rapids 18-23.
KEEP IT DARK: Philadelphia, Pa., May 18-23.
KATE PURSSELL: Buffalo, N. Y., May 11-16.
KARL'S PROMISE: Buffalo, N. Y., May 11-16.
LYDIA THOMPSON: New York city, May 11-16.
LITTLE NUGGET: Cincinnati, O., May 11-16, Washington, D. C., 18-23.
LYCEUM THEATRE (Daniel Frohman's): Brooklyn, N. Y., May 18-23.
LEWIS MORRISON: Janesville, Wis., May 13, Madison 14, Chippewa Falls 15, Stillwater, Minn., 16.
LILLIAN LEWIS: Denver, Col., May 11-16.
LIZZIE EVANS: Chicago, Ill., May 10-23, Springfield, O., 26, 27, Harrodsburg, Ky., 28, 29.
LIMITED MAIL: Marshalltown, Ia., May 13, Des Moines 14, 15, Atchison, Kans., 16, Kansas City, Mo., 17-23, Topeka, Kans., 25, St. Joseph, Mo., 26, Lincoln, Kans., 27, Omaha, Neb., 28-30.
LITTLE TRIXIE: Iron Mountain, Mich., May 13.
LOST IN NEW YORK: Rochester, N. Y., May 11-16, Syracuse, 17-23.
LATER ON: Superior, Wis., May 13, La Crosse 14, Madison 15, Chicago, Ill., 17-23.
MAY HENDERSON: Syracuse, N. Y., May 11-16, Hornellsville 18-23, St. Catharines, Ont., 25-30.
MACLEAN-PRESCOTT: Winnipeg, Man., May 11-25, Grand Forks, N. Dak., 26, Duluth, Minn., 27-29, Superior, Wis., 30.
MORA-WILLIAMS: Dunkirk, N. Y., May 11-16, Tonawanda 18-23, Oswego 25-30.
MIDNIGHT ALARM: Philadelphia, Pa., May 11-16, Pittsburg 18-22.
MME. JANAUSCHEK: Pittsburg, Pa., May 11-16.
MR. WILKINSON'S WIDOWS: New York city March 30—indefinite.
MARIE HUBERT FROHMAN: Harlem, N. Y., May 18-23.
MATTIE VICKERS: Grand Rapids, Mich., May 11-16.
MEN AND WOMEN: San Francisco, Cal., May 11-June 6.
MAUD OSWALD: Granbury, Tex., May 13.
MR. AND MRS. KENDAL: Chicago, Ill., May 4-16.
MILTON NOBLES: Butte City, Mont., May 11-14, Anaconda 15, 16, Helena 18-20, Grand Forks, No. Dak., 27.
MAGGIE MITCHELL: Canton, O., May 13, Urbana 14, Youngstown 15.
MOSEY MAD: Salamanca, N. Y., May 13, Newburgh 14-16.
MIDNIGHT BELL: Harlem, N. Y., May 11-16.
MAUD ATKINSON: Meridian, Miss., May 11-16, Greenville 18-23.
MRS. JOHN DREW: Pittsburg, Pa., May 11-16.
MCKEE RANKIN: Providence, R. I., May 11-16.
NIOBE: Philadelphia, Pa., May 11-23.
NEW YORK COMEDY (Tirrill's): VanWert, O., May 11-16.
NEW YORK THEATRE (C. R. Hunt's): Martinsburg, W. Va., May 11-16, Frostburg, Md., 18-23.
ROSS MUSICAL COMEDY: Tyrone, Pa., May 13, Altoona 14, Hollidaysburgh 15, Johnstown 16, Blairsville 18, Greensburg 19, Jeannette 20, New Brighton 21-23.
ONLY A FARMER'S DAUGHTER: Dwight, Ind., May 12, 13, Pontiac 14, Champaign 15, Litchfield 16, St. Louis, Mo., 17-23, Chicago, Ill., 25-30.
O'DOWD'S NEIGHBORS: New York city May 4-16.
OLIVER W. WREN: Flemington, N. J., May 13, Somerville 14, Bound Brook 15, Clinton 16, Washington 18, Hackettstown 19, Newton 20, Deckertown 21, Butler 22, Boonton, 23, Rockaway 24, Madison 26, Summit 27, Milburn 28, Westfield 29, Greenport 30.
ONE OF THE BRAVEST: Cleveland, O., May 11-16.
OLD JED PROUTY: Boston, Mass., May 10-16.
OUR MALINDY: Albany, N. Y., May 13.
OLIVER BYRON: San Francisco, Cal., April 1—indefinite.
OLD HOMESTEAD: Watertown, N. Y., May 13, Syracuse 14-16, Auburn 18, Rome 19, Utica 20, Johnstown 21, Poughkeepsie 22, Newburg 23, Scranton, Pa., 25, Carbondale 26, Pittston 27, Wilkesbarre 28, Allentown 29, Reading 30.
ONE OF THE FINEST: Providence, R. I., May 11-16.
PAT MALONEY: Fulton, N. Y., May 13, Fort Plain 14.
P. P. BAKER: Pottsville, Pa., May 13, Pottstown 16.
PAT REILLY: Kansas City, Mo., May 10-16, Chicago, Ill., 17-23.
ROBERT B. MANTELL: Allentown, Pa., May 18, Reading 19, New York city 25 June 2.
RHEA: Lowell, Mass., May 13, Amesbury 14, New Bedford 15, Brockton 16, Fall River 18, Norwich, Conn., 19, Hartford 20, Springfield, Mass., 21, Waterbury, Conn., 22, Birmingham 23, Poughkeepsie, N. Y., 25, Newburg 26.
RICHARD MANSFIELD: New York city May 4-30.
ROSINA VOKES: New York city April 13—indefinite.
ROLAND REED: Tacoma, Wash., May 13, Seattle 14-16.
ROYCE-LANSING MUSICAL COMEDY: Fond du Lac, Wis., May 13, Plymouth 14, Manitowoc 16, Port Washington 18.
ROSE COGHLAN: New York city May 18-23.
RUNAWAY WIFE: Kingston, Ont., May 13, Belleville 14, Peterboro 15, Toronto 16-23.
STILL ALARM: Springfield, Mass., May 11-14, Holyoke 15, 16, Worcester 18-20, Lowell 21-23, Lynn 25-27, Brockton 28-30.
STUART ROBSON: New York city April 27-May 16.
STANDARD THEATRE (D. J. Ramage's): Columbus, O., May 11-16.
SPOONER COMEDY: Chicago, Ill., May 20-26.
SPIDER AND FLY: Boston, Mass., May 11-16.
STEVENS' DRAMATIC: Benton, Mich., May 13-27.
SAWDELLE COMEDY: Johnstown, Pa., May 13, Houtzdale 14-16.
TWO SISTERS: Brainerd, Minn., May 13, West Superior, Wis., 14, Duluth, Minn., 15, 16, Minneapolis 17-20, St. Cloud 21, Anoka 22, Stillwater 23, St. Paul 24-27.
THE BUCCANEER: New York city May 11-16.
THOMAS E. SHEA: Binghamton, N. Y., May 11-16.
THE FAKIR: Las Vegas, N. Mex., May 13, Santa Fe 14, Albuquerque 15, El Paso, Tex., 16, Tucson, Ariz., 18, Phœnix 19, San Bernardino, Cal., 20, Riverside 21, San Diego 23, Los Angeles 25-27, Visalia 28, Fresno 29, Stockton 30.
THE SOUDAN: Boston, Mass., April 20—indefinite.
THE PATROL: Cleveland, O., May 11-16, Pittsburg, Pa., 18-23, Chicago, Ill., 25-30.
THE BROOM MAKER: Newark, N. J., May 13-16, New York city 18-23.
TWELVE TEMPTATIONS: Bloomington, Ill., May 13, Springfield 14, Jefferson City, Mo., 15, Sedalia 16.
ULLIE AKERSTROM: Brooklyn, N. Y., May 11-16.
U AND I: Brooklyn, E. D., May 11-16.
UNCLE TOM'S CABIN (Peck and Fursman): Detroit, Mich., May 11-16.
UNDER THE GASLIGHT: Brooklyn, N. Y., May 11-17.
WILLIAM REDMUND: Halifax, N. S., May 4-23.
WOLFORD SHERIDAN: Frankfort, Ind., May 11-17, Lima, O., 18-23.
W. H. CRANE: Chicago, Ill., April 27-May 23.
W. J. SCANLAN: Philadelphia, Pa., May 11-16.
WE, US & CO.: Philadelphia, Pa., May 11-16.
ZEFFIE TILBURY: Gloucester, Mass., May 11-13, Marlboro 14-16, Woonsocket, R. I., 18-20, Taunton, Mass., 21, 22, Newport, R. I., 23-30.

OPERA AND CONCERT.

ARIEL-THOMAS CONCERT: Cedar Rapids, Ia., May 13, Iowa City 14, Winterset 15, Osceola 16.
BENNETT-MOULTON OPERA: Lynn, Mass., May 11-16, Erie, Pa., 18-23, Cleveland, O., 25—indefinite.
BOSTONIANS: Helena, Mont., May 11-13, Duluth, Minn., 18-23.
CORINNE: Syracuse, N. Y., May 11-16.
DAWKINS AND GRATTAN'S CONCERT: Bushnell, Ia., May 13, Galesburg 14, 15, Monmouth 16.
GRAU OPERA: Charleston, S. C., May 4-July 30.
GILMORE'S BAND: Saginaw, Mich., May 13.
JUCH OPERA: St. Louis, Mo., May 11-16.
KRUGER ENGLISH OPERA: Brooklyn, N. Y., May 18—indefinite.
LADIES' SCHUBERT QUARTETTE: Richmond, Va., May 16, Norfolk 17, Fredericksburg, Md., 21, 22, Chestertown 23.
MCCAULL OPERA: New York City May 11—indefinite.
MAUD SCHUBERT QUARTETTE: Cordova, Ill., May 13, Princeton 14, Peru 15, La Salle 16, Ottawa 18, Streator 19, Morris 20, Joliet 21, Aurora 22, Chicago 23.
OVIDE MUSIN CONCERT: Crookston, Minn., May 13, Grand Forks 14, Winnipeg, Man., 15, 16, St. Cloud, Minn., 18, St. Paul 19, Minneapolis 20, Duluth 21, Superior, Wis., 22, Ashland 23, Hurley 25, Hancock, Mich., 26, Negaunee 27, Marquette 28, Escanaba 29.
PAULINE HALL: Newark, N. J., May 11-16, Philadelphia, Pa., 18-30.
POOR JONATHAN: N. Y. city Oct. 24—indefinite.
SEA KING (Gilmore's): Cincinnati, O., May 11-16.
SHIP AHOY (A): Brockton, Mass., May 13, New Bedford 14, Norwich, Conn., 15, New London 16.
SHIP AHOY (B): Philadelphia, Pa., May 4-16.
THE MERRY MONARCH (Francis Wilson): Boston, Mass., May 4-16.
WILBUR OPERA: Minneapolis, Minn., Feb. 16—indefinite.

VARIETY AND BURLESQUE.

CREOLES (Bert's): Pittsburg, Pa., May 11-16, Cincinnati, O., 18-20, Cleveland 21-30.
CREOLE BURLESQUE: Washington, D. C., May 11-16.
CITY CLUB: Montreal, P. Q., May 11-16.
ELLIOTT'S VOYAGERS: Cincinnati, O., May 11-16, Buffalo, N. Y., 18-23, Washington, D. C., 25-30.
GUS HILL: Philadelphia, Pa., May 11-16.
HOWARD BURLESQUE: Brooklyn, N. Y., May 11-17.
HENRY BURLESQUE: Newark, N. J., May 11-16, Philadelphia, Pa., 18-23.
LONDON GAIETY GIRLS (Flynn): New York city May 11-16.
LILLIE MCHENRY'S BURLESQUE: Chicago, Ill., May 10-16.
LOUISE DEMPSEY: Philadelphia, Pa., May 11-16.
MINNIE BURROUGHS: Cincinnati, O., May 11-16.
NIGHT OWLS: Worcester, Mass., May 11-16, Boston 18-23.
PARISIAN FOLLY: Bangor, Me., May 13, 14, Portland 15, 16.
ROSE HILL'S BURLESQUE: Albany, N. Y., May 14-16.
REILLY-WOODS: Kansas City, Mo., May 11-15.
SHERIDAN AND FLYNN: Pittsburg, Pa., May 11-16, Philadelphia 18-30.
TURNER'S BURLESQUE: Philadelphia, Pa., May 11-16, New York city 18-30.
TONY PASTOR'S: Toledo, O., May 11-16.
WHALLEN AND MARTELL: New York city May 11-16.

MINSTRELS.

CLEVELAND'S COLORED: New London, Conn., May 13, South Framingham, Mass., 14, Pawtucket, R. I., 16, New Bedford, Mass., 18, Fall River 19, Lynn 20, Newburyport 21, Amesbury 22.
GORTON: Milton, Me., May 13, Vanclove 14, Houlton, N. B., 18, Woodstock 19.
THATCHER: San Francisco, Cal., May 11-23.

CIRCUSES.

ADAM FORDPAUGH'S CIRCUS: Richmond, Ind., May 13, Anderson 14, Indianapolis 15, Terre Haute 16, St. Louis, Mo., 18-23, Decatur, Ill., 25, Lafayette, Ind., 26.
F. A. ROBBINS' CIRCUS: Bethlehem, Pa., May 13, Quakertown 14, Doylestown 15, Norristown 16.
HUNTING'S CIRCUS: Wheeling, W. Va., May 11-13, Wellsburg 15, McDonald 16.
RINGLING BROTHERS' CIRCUS: Syracuse, Ill., May 12, Elgin 14, Aurora 15, Joliet 16.
WALTER L. MAIN: Conneaut, O., May 13, Ashtabula 14, Sharon, Pa., 15, Franklin 16, Oil City 18.
WASHBURNE AND ARLINGTON'S CIRCUS: Danbury, Conn., May 13, Waterbury 14, New Britain 15, Rockville 16.

MISCELLANEOUS.

FLINT-VAN: Minneapolis, Minn., May 13-16.
HOWORTH'S HIBERNICA: Clinton, N. Y., May 13, Ilion 14, Canajoharie 15, Schenectady 16.
HANNIBAL A. WILLIAMS: Cincinnati, O., May 11, Baltimore, Md., 18, 19 and 21.
JAHU DEWITT MILLER: New Wilmington, Pa., May 13, Greenville, 14, Garrettsville, O., 20, Beaver, Pa., 21, Creston, O., 22, Austinburg 23, Willoughby 25, Hubbard 26, Springboro, Pa., Conneautville 28, Westfield, N. Y., 29, Kinsman, O., 30, California, Pa., June 4, Athens 6.
NETTIE MORRIS' EQUINES: Dexter, Me., May 13, 14, St. Joseph, Mo., 15, 16.
RENO: Warsaw, N. Y., May 13, 14.
STEELE-ABBOTT: Leavenworth, Kans., May 13, 14, St. Joseph, Mo., 15, 16.
ZERA SEMON: Cornwall, Can., May 11-16.

The theatre now being built for Miss Violet Melnotte in London will probably be ready about Christmas. It is situated in St. Martin's Lane, at the back of the Garrick, and is entirely isolated. The façade is Italian in style, and of white stone and red brick, and the decorations of the interior are to be of the Italian Renaissance period. Mr. Walter Emden is the architect. The first production at this theatre is to be a comic opera, by the new Savoy librettist, Mr. Dance, and Mr. Ivan Caryll, the musical conductor at the Lyric.

OUR THEATRE ORCHESTRAS.

Since America is rapidly getting the credit of having the most complete and perfect theatres in the world, it cannot seem out of place to call the attention of our theatre-managers to the orchestras they employ, and I sincerely trust every enterprising manager will consider well the topic it is my purpose to dwell upon.

It is a great pity that our managers—most of them very shrewd and energetic men—should pay so little attention to the orchestra, or rather, consider it as a secondary matter. True, the pecuniary consideration has a great deal to do with this insufficiency. Most of them regard the orchestra as a necessary evil, and consequently deem it best to make this evil as small as possible; in other words, to employ as few musicians as they can get along with. Maybe the greater number of our managers agree with the sentiments once uttered by a well-known Chicago manager, who offered to pay ten thousand dollars to anyone who would invent an "orchestrion" which could take the place of an orchestra in every sense of the word.

This, no doubt, would be a most wonderful invention, one that would be highly appreciated by his fellow-managers, but, until it has been perfected, would it not be just and fair to the theatregoing public, upon whose support the manager entirely depends, that he, in return and appreciation for such support, would pay a little more attention to his orchestra?

It is simply marvelous the amount of money some managers spend on their theatres for things utterly useless to their patrons. Why, on the other hand, do they refuse a few dollars more towards the employment of a good and sufficient orchestra? There are, of course, some exceptions, but these few can easily be counted on your fingers.

"The people come to see a performance and not to hear the orchestra," remarked a manager a short time ago, when I found fault with the one in his theatre. He even refused the addition of a piano, claiming it an insult to his "musicians." (I blushed when he called them "musicians".)

I, for my part, am not partial to a piano; it always has to me the appearance of a "beer-hall orchestra," but what will you do, when much depends upon the musical programme of your entertainment? Does not this same manager, who argues that the people came to see a performance, and not to hear the orchestra, show his shortcomings on common sense by making such a remark? Does the performance not suffer on account of his wretched and incapable orchestra? And are the people, who have paid their admission in expectation of being entertained, not obliged to listen to the "musicians" (as he terms them) as well?

My argument is that the people go to a theatre to see a performance and to listen to an orchestra, and it has often happened that a great many vocal shortcomings have been covered up through the assistance of a capable and sufficient orchestra.

The size of an orchestra ought to be regulated according to the size of a theatre, but no theatre ought to have less than twelve capable musicians for a dramatic performance, and this number ought to be increased by at least two (2 horns) for musical comedy, and in proportion for opera. In employing an orchestra of twelve good musicians, it should consist of

2 first violins,
1 second violin,
1 viola,
1 cello,
1 basso,
1 flute,
1 clarinet,
2 cornets,
1 trombone,
1 drum.

These instruments will fill an ordinary-sized house for a dramatic entertainment; but for a musical entertainment, such as a musical or farce comedy, there ought to be at least two horns added. Of course, French horns cannot be had in every town, and in such cases the substitution of one second violin and one second clarinet would make up to some extent for the absence of the horns.

In making up an orchestra for comic opera (I do not speak of orchestras used for operas in New York, Chicago, Boston or Philadelphia) oboe and fagot ought never to be omitted, as both instruments are of considerable importance in the orchestral score, and here it is where the opera manager ought to show his good common sense. Any operatic manager who plays his opera company in any other than the four above named cities, ought to carry at least seven good musicians, viz.:

1 violin,
1 flute (to double with oboe),
1 clarinet (to double with fagot),
2 cornets (to double with horns),
1 trombone,
1 bass,

and in such a case, combining these men with the regular theatre orchestra, he will always be able to get a fair rendering of the orchestral score.

Of course I am fully aware of the fact that some operatic managers will term my proposal "absurd," because it adds something to their expense accounts; but the question arises, will it not pay them better in the end?

Take, for example, the late Emma Abbott. Did she not leave a very large fortune behind? And did not four-fifths of this fortune represent the money which she made by her opera company? She carried from ten to fourteen musicians, had a very large company besides, and her artists were mostly high-salaried singers. Nevertheless, her profits on every season amounted to many thousands of dollars.

Why, I ask, should not a comic opera company be able to carry an orchestra? The trouble has been that some too over-anxious managers have repeatedly advertised "our own orchestra," and the public is tired of this advertising dodge, as in nine cases out of ten this "own orchestra" consisted of a piano player (the musical director of the company).

I fear I am drifting away from my topic, though, since I have commenced arguing about the "operatic orchestra," I might as well add another illustration, showing how much the theatre manager and the opera manager are to blame for the insufficiency of the orchestra engaged for opera.

Take, for instance, the representation of a new comic opera in New York, which is put on for a run. The orchestra has generally one rehearsal alone and from two to four rehearsals with the company. As soon as the company takes the road, only one rehearsal is given to the orchestra (oftentimes it can be only a very slight one on account of lack of time). Is it not, under such circumstances natural, that the performance is ofttimes ruined? I know it to be a fact that the attendance throughout a week's engagement has suffered to the amount of at least one thousand dollars on account of the inferior performance given on the opening night, the blame of which belonged mostly to the orchestra. I accuse the orchestra, when I ought to blame the managers, both, of the theatre and the company; the former because he has an incompetent number of musicians employed and the latter on account of his neglecting to carry a few musicians who are familiar with the opera.

It is repeatedly the case that good actors can make an inferior play a success, and on the other hand bad actors can ruin the best play. It is the same with an orchestra, and the sooner the managers understand this the better it will be for everybody.

I have come down rather heavily on the manager, but experience has been my tutor, and I am quite ready to stand by every accusation I make.

To conclude my argument, it will be only proper to make a few remarks about the average orchestra leader and the certain amount of blame he is responsible for in showing his inferior taste as to the choice of selections he plays for the different performances.

Eight times out of ten I have found that in smaller towns the leader always takes delight in trying to play the heaviest and most classical overtures. Picture in your mind an orchestra consisting of one first violin, one second, one bass, one clarinet (mostly a so-called "yellow" clarinet), one cornet and a drum trying to play a classical selection, which requires not only good musicians but quite a number of them, as well, to make it tolerable. What an effect must it not have on an audience?

My advice to the average orchestra leader is as follows, and I trust, for the sake of the poor auditor, who is obliged to listen to the orchestra, every leader will profit by my suggestion:

The choice of selections (or, rather the style of them) ought to be regulated by the style of the entertainment and in keeping with its harmony. Thus, for a musical comedy, the *entr'acte* music ought to be lively and of the catchy order (the same applying to a straight comedy), and for the drama it ought to be more solid and refined, in other words, the music ought in every instance to be in keeping with the sentiment of the play.

Another piece of advice is that combinations, carrying a musical director ought to insist on having their own special *entr'acte* music. By doing this, it would give some variety in the musical programme, and I am sure the audience would appreciate it. It will have the same effect on an audience as the change of scenery has which some companies carry, thus relieving the eye from the same old stock scenery for almost every play that comes along.

I could keep on writing more about this subject, but, I trust, that what I have said will impress the managers and their orchestra leaders as quite true, and that both will make a special study of my topic and try to remedy all shortcomings as speedy as possible. America is too progressive a country to neglect the music in the theatres, and if every newspaper would from time to time remind the manager of what I have written, it will be a benefit to all concerned.

RICHARD STAHL.

JENNIE KIMBALL has bought the late Emma Abbott's Carmen costumes for Corinne. The sum paid is said to be $5,000. The dresses were made by Worth and Felix, and are said to be very picturesque and elaborate.

JACOB SCHWARZ, manager of the Grand Opera House at Bryan, Tex., has received one of the circulars applying for time from the piratical firm using the names of "Hooley and Haverly," previously reported by THE MIRROR. Mr. Schwarz says he will do no business with pirates. This concern announces Money Mad, Parlor Match, Brass Monkey, Fedora and other stolen pieces.

Received too late for classification.

CONNECTICUT.

SOUTH NORWALK.—MUSIC HALL: The Ayres-Warren co. presented The Merchant of Venice 8. Taking the lateness of the season into account, the house was a fine one. Alfred Ayres as Shylock, was very impressive and pleased his auditors immensely. Eliza Warren showed a thorough knowledge of even the most trivial details of the Portia role, and acquitted herself in a way that merits high praise. She would have been even more successful but for the Bassanio, who was the weakest member of the excellent supporting co. James Kelly played a return date, and The Broom-Maker renewed its success of the previous engagement.

THOMASTON.—OPERA HOUSE: The Merchant of Venice, presented by the Ayres-Warren co., drew the best audience that this house has seen for many a day 9. Saturday night is our worst night, and if the co. had come a night or two earlier the business would have been very large. The stars carry a fine co., and their performance gave entire satisfaction. Alfred Ayres has ample power and a wonderful voice, and his Shylock is a most effective one. He moves his audience as easily as he handles his strong scenes. Miss Warren made Portia a worthy companion picture to the Shylock. Her comedy scenes were well done, and the trial scene, as she plays it, is a very strong piece of acting—better than that of any other Portia I ever saw.

The Actors' Fund of America.

TENTH ANNUAL MEETING.

The annual meeting of the Actors' Fund of America Association will be held at the Madison Square Theatre, on Tuesday, June 2, 1891, at eleven o'clock a. m., when the election of officers will take place and the reports of the past year's work submitted. All members of the Fund can obtain tickets of admission by making personal application at the office of the Fund, No. 12 West Twenty-eighth Street.

Extract from the by-laws:

SEC. 7. At every annual meeting the President, two Vice-Presidents, a Treasurer, Secretary and seventeen or such less number of trustees as shall have been legally designated, shall be elected by the members by BALLOT; these officers shall hold office for the term of one year, or until their successors are elected, and to them shall be delivered all the property of every nature belonging to the Association.

RESOLUTIONS governing the election passed by the BOARD OF TRUSTEES.—

That at the Annual Business Meeting of the Actors' Fund of America, no one be allowed to attend such meeting unless a member of the Actors' Fund of America in good standing.

After all other business is finished at the regular business meeting, the annual election shall be held, the President of the Fund appointing the necessary Tellers and Judges of election, at least two tellers and two judges for each ballot-box used, and as each voter deposits their ballot, he or she shall, if the Judges ask it, show their membership ticket.

Any member of the Fund shall have the right to challenge a vote, which challenge shall be decided by the Judges of the election.

A special committee of five members of the Fund appointed by the Board of Trustees (no member of which shall be an officer of the Association) shall put in nomination a ticket. Any person or persons shall be placed in nomination, when so requested, by a petition of five members in good standing of the Fund. All nominations made seven days prior to the date of the annual election shall be printed and shall be in some convenient place accessible to all members prior to election.

All ballots, written or printed, to be official, and that the tickets specified above shall contain the name of all candidates so nominated in uniform type, and shall also contain blank spaces for such deviations as individual members may desire.

The result of the general election shall be given at the regular anniversary exercises of the Fund in the afternoon, if possible.

Exercises commemorative of the tenth anniversary of the Actors' Fund will be held on the same day at Palmer's Theatre, at 3 o'clock P. M.

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Mr. Drew's contract with Mr. Frohman is for several years. He is to be made a star and surrounded by a competent supporting company, while new plays are to be found for him which shall be calculated to bring out and display his abilities as an actor to the fullest extent.

NEW YORK SUN.

The talk of the theatrical town is largely about the withdrawal of John Drew from Augustin Daly's company. The importance of Drew as the leading actor at Daly's, both in the eyes of the profession and in the estimation of the distinctly modish portion of the theatre-supporting public, made the announcement of his engagement by Charles Frohman a really stirring piece of news.

NEW YORK TRUTH.

John Drew became the talk of the town overnight. The engagement of this forcible, polished and artistic comedian by Mr. Charles Frohman will have the happy result of placing him where he belongs and amid suitable surroundings. . . . We have not a Toole, a Wyndham or a Coquelin in New York just now, but a resident comedian is an imminent probability.

NEW YORK JOURNAL.

This is the most important engagement Mr. Frohman has recently made, and it involves a complete change in the affairs of an actor who has been before the New York public longer than any other leading player in a stock company.

NEW YORK TIMES.

Mr. Frohman proposes to make of Mr. Drew a star, sending him on the road with comedies written especially to suit his peculiar style of work. These plans open a brilliant prospect to an ambitious young actor of Mr. Drew's stamp, and, from a managerial point of view, they are remarkably promising.

NEW YORK HERALD.

Mr. John Drew, who has for the past ten years been the leading male member of Mr. Augustin Daly's company, will leave that organization at the end of next season and star under the management of Mr. Charles Frohman. . . . Mr. Drew is well-known and popular in all of the larger cities by reason of his high position. . . . Mr. Frohman will present him as the central figure of comedy, with surroundings as dignified as he has had.

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Commencing September, 1892

NEW YORK WORLD.

This is one of the most important engagements Mr. Frohman has made. . . . It is his intention to supply Mr. Drew with a number of new plays and associate him with a supporting company of high merit, to appeal to the best class of theatre-goers. . . . Much of Mr. Drew's time will be passed in this city.

NEW YORK DRAMATIC NEWS.

Mr. Drew has probably attained a far greater popularity than any other performer in an American stock company. He has been before the best audiences ever gathered in this country. . . . The organization headed by Mr. Drew will open in New York. The comedies produced will be of the society order and they will be most elegantly and carefully staged. His personal popularity in New York and other large cities will make it unnecessary for Mr. Frohman to undertake a tour outside the most densely populated centres.

NEW YORK CONTINENT.

Mr. Drew is one of the best known men on the American stage. He is well known socially and was a great favorite in London during the seasons he played there. Under Mr. Frohman's management he will take light comedy parts and open the season after next in New York.

NEW YORK RECORDER.

Probably there is not a change in the dramatic business which would excite more lively comment than this has. . . . John Drew has been nearly ten years with Mr. Daly. An enumeration of the parts he has undertaken would be merely a naming over of the pieces which Mr. Daly has put forward in his efforts to please.

NEW YORK DRAMATIC MIRROR.

Mr. Frohman has been occupied for several months with the details of the engagement. He has kept his secret well. It was a big surprise. It furnished food for continual talk yesterday wherever theatrical folk congregate. . . . The agreement goes into effect at the termination of Mr. Drew's contract with Mr. Daly. . . . A considerable portion of each season will be passed in New York.

NEW YORK DRAMATIC TIMES.

The value of Mr. Drew is world widely known. His successes abroad have been as pronounced as at home, and there is no question that his attainments, his style and abilities will be the means of making him popular. There is no actor before the public that is better equipped with all that is necessary for a successful career. . . . There is no actor on the stage like him.

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